Theatre — 1912.
Buildings.

W. T. Andrews is to establish a colored theater at Sumter, S. C., remodeling one of his business blocks for the purpose.

ON THE DUDLEY CIRCUIT.

S. H. Dudley Theatre, Washington, D. C., Lew W. Henry, manager. Lelia Mitchell, Nugent and Briscoe and Harry Brooks. Age 9-12-12

Fairyland Theatre, Frank Kearney, proprietor. Brown and Brown, late with the Whitney Musical Company.

West End Theatre, H. C. Smith, manager. Johnnie Woods, ventriloquist.

Dixie Theatre, Richmond, Va., W. J. Coulter, manager Alberta Whitman and her three sunbeams, and Joe Johnson.

Globe Theatre, Norfolk, Va., J. Van Buskirk, manager. Buster and Rockpile, Mazie Bush and Claude Winfrey.

S. H. Dudley Theatre, Newport News, Va., Matt Lewis, manager. King and Gee, Chas. Huggins and Joe Sandifer.

Gaiety Theatre, Greensboro, N. C., O. J. McAdoo, manager. Love and Love Robinson and White.

Oriole Theatre, Cleveland, Ohio, J. Harris, manager. Mme. Fairfax and son.

THE CENTRAL THEATER, ATLANTA, GA.

Freeman 2-17-12

The King Stock Company, as usual, are delivering the goods this week in a very funny farce, entitled "The Burglar." The principals, Annie St. Claire and Billy Higgins, assisted by the entire company, are making them scream nightly with funny situations and snappy lines of comedy. Billy Higgins, as "Toby," the hired man, whose sole duty is to prevent burglars from breaking into the home of Miss St. Claire, is a riot from his entrance to the finale. Miss Rebecca Redmond, as Kitty, the hired girl, who is continually quarreling with Toby, is also a big laugh-maker. She bids fair to become one of our cleverest comediennes. The burlesque quartette, Higgins, Redmond, King and St. Claire, rendering a medley of popular songs, closing with a funny dance by Higgins and Redmond, left the audience on their feet yelling for more. The Weavers, comedy character artists, open the olio with a bunch of rapid-fire gags that get the audience from the start. Mr. Weaver is a clever comedian, and Mrs. Weaver, as a demure Indian maid, looked as if she had just stepped off a Sioux reservation. They are a big hit, and bid fair to become very popular in Atlanta. Billy Higgins, whose droll style of comedy is very original, followed with a sure-fire monologue and one of his own inimitable songs. It is needless to say that he took several encores. Boyd and Boyd, who, like the little brook, seem to go on and on forever, handed out an entirely different bunch of stuff from anything heretofore seen. We don't know how they do it, but they do. After twelve weeks they are still handing it to us brand new, right off the reel. Miss Boyd, in male attire, is about the cutest thing that has appeared here lately. Monday night they stopped the show. Miss Lillian Brown's male impersonation needs no introduction, as she has been seen here several times. But she is just as big a favorite as ever, and, closing the show Monday night, she left the audience wishing for more. Manager Joel, the "theatrical king," is full of smiles, as he has had four straight weeks of hits, and he seems very much satisfied with life in general and the show in particular.

NEW THEATRE OPENS.

The Howard the First to Open in Tarheel State.

Age Clipper

WILMINGTON, N. C., July 10.—With the opening of the Howard Theatre a few days ago the first theatre managed and owned by colored men in North Carolina was started. The venture was financed by Messrs. Billy Henderson, Adam J. Taylor and Edward L. Howard, all of whom have had experience in the vaudeville field. They are also prominently connected with the Colored True and Faithful.

COLORED THEATER IN COLUMBUS, GA.

Freeman — 4-28-12

J. T. Coleman, who for several seasons was advance agent for the late Pat Chappelle's Rabbit Foot Comedy Co., and advanced the Florida Blossoms their first season on the road, is now manager of the Star Theatre opened March 1st, at 1429 1st Avenue, Columbus, Ga. This theatre opened with motion pictures only, for the first two weeks, but for the last two weeks have experimented with the addition of light vaudeville in connection with their picture show. The result has been so satisfactory to the management, that they have decided to make it permanent. Mr. Dink Stewart, a first-class singing and talking commedian opened the first week of vaudeville and packed the house nightly. The Rainey Trio was booked for the following week and standing room has been at a premium, with the result that we have decided to enlarge the theatre. The Trio has been given a second week's engagement. Next week, "Kid Monday" (Monday Robinson) of Chicago has been engaged to give exhibitions in "the manly art of self defense." Messrs. Ernest Riley (Piano) and Ernest Green (Traps) comprise our orchestra. The management would like to hear from all colored vaudeville performers playing the South, for open time. Paul Carter, Billy Earthquake and White & White, please write.

Freeman Negro Theaters.

Mr. Dudley and his "Smart Set" are in the city this week playing at the Alhambra Theater. The show is having packed houses nightly and every matinee thus far has been a "hummer." Mr. Dudley was seen only for a minute on Monday afternoon, but we hope to see more of him relative to his plans for a string of colored theaters. He thinks that the following cities are available—East Philadelphia, New York City, Baltimore, Washington, Richmond, Chicago, Louisville, St. Louis, Cincinnati, Indianapolis, Columbus and other places of large population. This chain of theaters which he proposes to be operated and controlled by business men exclusively of the Negro race should be a success. The matter has already been thought of seriously by men of money in this city, and Mr. Dudley is expected to say more in the future. He urges that business men of the above cities consider the matter and write him.

Freeman

J. Leubrie Hill and Frank Montgomery are putting on together a show called "The Blackville Corporation." This week the company is at the Apollo Theatre, Atlantic City. In the cast are J. Leubrie Hill, Frank Montgomery, Sam Gaines, Bonnie Clark, Marie Banks, George Howard, Florence McClain, Evon Robinson, Clara Lewis, Adel Johnson, Eugene Perkins, Edmonia Lewis, Richard Shelton, Edd Goodbar, Robert Murray, Will Mandleff, Wm. Kelly, Ed. Jenkins, J. H. Wall, Clarence Nugent, Charles Olden, John Ruddict, Charles Woodie, Bill Jones and Eddie Stafford.

A GUARANTEED GOOD HOUSE TO A GOOD SHOW

N.Y. Age IN THE 6-27-12

Best equipped, prettiest and largest theatre in the South
Owned, operated and controlled by colored people

...LINCOLN THEATRE...

JACKSONVILLE, FLA.

The amusement center of the South

W. T. CLARK
G. W. WALTON
T. B. PURSLEY
PROPRIETORS

Corresponding Address
T. B. PURSLEY
612 W. Ashley St.

ON THE DUDLEY CIRCUIT.

S. H. Dudley Theatre, Washington, D. C.; Lew W. Henry, manager—King and Gee, Ben Bright and Charles Huggins.

Age 4-28-12

Fairyland Theatre, Washington, D. C.; Frank Kearney, proprietor—The Butlers.

Foraker Theatre, Washington, D. C.; Green & Payne, managers—Harris and Turner.

Dixie Theatre, Richmond, Va.; W. J. Coulter, manager—Mme. Fairfax, Billy Cumby, Ora Criswell.

Globe Theatre, Norfolk, Va.; J. Van Buskirk, manager—Nicholls and Logan, Lee and Lee, Jean Kelly.

Cosmo Garden, Fredericksburg, Va.; H. A. Elliott, manager—Sam Davis and Lillian Bradford.

Rex Theatre, Winston-Salem, N. C.—Robinson and White and others.

Lyric Theatre, Wilmington, N. C.—Johnny Woods.

S. H. Dudley returned to the city a few days ago well pleased with the substantial progress made in his efforts to establish a national circuit for colored vaudeville performers. He has added several more high-class theaters to his chain, and will shortly make his invasion of the West, with a view of forming an unbroken chain from New York to Kansas City. His Washington theater has gone so well that negotiations are pending for the purchase of the building and lots adjoining the present structure on U street. The plan is to make the two into one, thus doubling the capacity and allowing for a stage that will accommodate any regular road show. The location is ideal, and a theater seating 600 people would make a tremendous hit. It is, as yet, undecided whether Mr. Dudley will go out this year with his "Smart Set" Company or not. Unless he and Barton & Wisewell, his New York managers, reach a satisfactory adjustment of certain differences, the coming season may see the great comedian minus his cork in the congenial role of producing manager, working solely on his own hook.

KELLEY AND DAVIS.

In Indianapolis, Ind., at the Union Theater.

Freeman — 4-28-12

We were invited over to the Freeman's new office by Mr. Elwood C. Knox and spent a very pleasant afternoon. On entering the office, who should we see but one old Pal, Jim Owsley, sitting there talking about his new theatre—namely the "New Crown Garden." Well we sit and talked of all the old time performers and new ones and the good old times we had out West together. When we were at the height of our argument, Jim pulled an old minstrel joke on us that Molnox heard in his infancy, and to cap the climax Uncle Timothy drawed it on us that he was just going into his 31st year. Then old man Dude Kelley shows Uncle Tim Owsley a deep point wherein—forty years ago they were carrying the hod together—and to stop the argument our grand old man Amon Davis showed both the boys wherein they were both children when he commenced talking about the early day in the wild West when he was broncho busting and ranging on his father's ranch, and tell how his father, "whom they all called Uncle Dick Davis" could look at a space of ground and tell just to the bat how many brick it would take to erect a building eight stories high, and was the hit of the afternoon. Then Timothy invited Kelley & Davis down to view his new theatre and say folks its a dream. Kelley & Davis have been engaged to open their next season's act in the house after finishing eight weeks through the Middle West at real salary, prior to their return East over te Percy Williams' twice and Europe for H. B. Marrilelli for one year. All colored "performers" should try to book their act for Tim Owsley's New Crown Garden, as it will be a pleasure for any act to play the house, as it is fitted with all modern improvements—dressing roms are roomy and say girls, some green room for you to spend your idle moments between shows. Little Tim is as busy as a bee showing his workmen what he wants done, and as a business man, take it from us, your Uncle Timothy "has him" strong. Mr. S. H. Dudley would do well to try to add this beautiful little play house to his string. A few more men like Mr. S. H. Dudley and Tim Owsley will put a big feather in the colored performer's cap, and the colored theatre goer will also be greatly benefitted.

Yours Respectfully,
KELLY & DAVIS.

WHAT'S WHAT ON THE DUDLEY CIRCUIT.

The Ind. — Freeman 7-27-12

S. H. Dudley Theater, Washington, D. C., Lew W. Henry, manager. Week of July 15, Seminoles, Leon and Love & Love.

Globe Theater, Norfolk, Va., J. Van Buskirk, manager. Sutton & Jones, Happy Simpson and Bonny & Semoura.

Dixie Theater, Richmond Va., W. J. Coulter, manager. Johnnie Woods, Marjorie Loranne and Minor & Minor.

Miss Gertrude Ryan, formerly of the Dudley Theater in Washington, has been transferred to the Newport News house where she is making a host of friends in the little city by the sea.

Mr. Dudley made a flying trip from Newport News to Washington on last Sunday, where he adjusted some differences, took in the show at his house and another theater, got a line on two new houses, booked eight acts, saw the rehearsal in Richmond and returned home to see the first show at his Newport News house. That was going some, wasn't it?

Lew W. Henry, the manager of the Dudley Theater in Washington, is attempting to reduce his weight by taking long walks. Keep it up, Lew, physical torture is O. K.

Erb Robinson caused it. Lew laughed. Wash suffered. Who threw the brick?

EVANSVILLE, IND.

Freeman 3-2-12

Has New Negro Theater—The First of Its Kind.

Mr. Shelby McFarland, an enterprising colored citizen of Evansville, Ind., has brought the hope and dream of many years to the colored people of this city by opening a first-class playhouse devoted to moving pictures and vaudeville. Mr. McFarland—"Spot," as he is fondly called by his many friends—saw the need of a first-class theater, where the colored patronage could and would be fairly treated, and he leased a large building on Fourth street, in the heart of the Negro business district, and had it remodeled to suit his taste and opened the first and only show house for Negroes in the city, and is making good. The Freeman is a favorite with the manager of the "Spot" Theater.

ROUTE.

Freeman 1-27-12

H. DUDLEY, in "Dr. Beans From Boston"—Cleveland, O., week of Jan. 28.
BLACK PATTI MUSICAL CO.—Columbus, Ga., Jan. 29; Albany, 30; Tallahassee, Fla., 31; Lynchburg, Va., Feb. 1; South Boston, 2.
LUBRIE HILL, in "My Friend From Dixie"—Worcester, Mass., Jan. 29, 30, 31; Springfield, Feb. 1, 2, 3.
JOLLY" JOHN LARKINS—Paul's Valley, Okla., Jan. 29; Ardmore, 30; McAllister, 31; Shawnee, Feb. 1; El Reno, 2; Oklahoma City, 3.
TEN DARK KNIGHTS—Bijou Theater, Fitchburg, Mass., week of Jan. 28.
LOWRY & MORGAN'S MINSTRELS—Brunswick, Mo., Jan. 30; Chillicothe, 31; Kirksville, Feb. 1; Moberly, 3.
A. G. ALLEN'S MINSTRELS—New Orleans, Jan. 29.
KELLEY'S COLORED CARNIVAL—Carson City, Mich., Jan. 29.
THE JUBILEE MINSTRELS—Roanoke, Ala., Jan. 29.
GEORGIA COON SHOUTERS—H. La She, mgr.—Pelston, Mich., Jan. 29, 30.
M. McCABE'S GEORGIA TROUBADOURS—Marion, Kan., Feb. 1; Canton, 2; Newton, 3.

According to program, the Crown Garden Theater reopened on the 22nd. An audience testing the capacity of the house was present. The house has been beautified and made more convenient. Tim Owsley, manager, is wreathed in smiles over the prospects. The bill this week is good.

Freeman

Maroney's Theater, of Salisbury, N. C., the leading playhouse in the town, operated by a white lady of high standing, employs a colored orchestra throughout the regular season.

DREAMLAND THEATER, SAN ANTONIO, TEXAS.

Freeman 2-17-12

Chint Moore, amusement director, has as a headliner Mme. Donna Teressa, in Spanish dances, butterfly and glow worm specialties. These are all novelty dances and she is the only one down this way with an act of this kind. Mrs. Ella B Moore, after four weeks away to see he mother, who died suddenly, has returned and is as popular as ever, and with some new acts anad wardrobe she is a prime favorite. Miss Birdie Wade, the Southern coon shouter, is still making good. Miss Frankie Edwards is a new attraction and is some soubrette, doing nicely. Annie Overton and Jolly Davis put on a sketch last week that was a knock-out. Jolly is sure a legitimate comedian, clean on and off. Last, but not least, is the old and only Chintz Moore, the funniest of them all, in funny songs and sayings. The entire bunch sends regards to the profession.

THE IMPERIAL, JACKSON, TENN.

Freeman 3-16-12

The Imperial Theater is now having great success, and the managers are trying to make this one of the leading playhouses of the South for the colored performers. Miss Lilborn Washington opened with us on last Monday night and was a decided hit when she sang the "Alamo Rag" and "Somebody Else." Mr. Wayne W. Burton, that dancing kid, was also a scream. Miss Mamie Johnson is such a favorite and drawing card that she could sing "Won't You Come Home, Bill Bailey," or "After the Ball," and make just as big a hit as if she had sung a late song right off the press. Mr. Laurance Livingston, the man with the sweet voice, is also making a big hit with his solos. Miss Emma Thornton was a decided hit, singing all alone and featuring "Hobble Rag." Mr. Tom Overton, better known as Doe-Doe, has to wait at least two minutes after he does his monologue before he can hear the introduction to his song. Daniels and Daniels, classy workers, are taking from four to five encores nightly, leaving the house screaming when they close their act singing "Chicken Reel." Last, but not least, is the boy comedian, David Schaffer. He's young, but makes the old comedians work. Ask Tom Overton, and he'll explain. The opening act was a scream; it was a laugh from start to finish. It's one of David Schaffer's masterpieces—"For Her Father's Sake." We bid the audience good-night with one of Tom Overton's plays, "The Indian's First Visit to Civilization." It sure was a hit. All plays at this house are produced by Overton and Schaffer. Regards to all, in and out of the profession. Allie Johnson is general manager; Lyons Daniels, business manager and booking agent; David Schaffer, stage manager; Tom Overton, assistant stage manager; Prof. W. Alliston, musical director; G. Robinson, traps. David Schaffer would like to hear from Freeman and Harper.

NOTES FROM PROF. EPH WILLIAMS' TROUBADOURS.

By Edward Baskin.

Freeman 4-20-12

Prof. Eph Williams' Famous Troubadours are making their annual pilgrimage of the Tar Heel State, North Carolina. Our advent in the State, Easter Monday, at Wilmington, N. C., was greeted by an audience of over eleven hundred people, notwithstanding there are six colored vaudeville houses there. There was a lot of hand-shaking among the performers, and on Tuesday night, after our show the entire company wa-

STAR THEATRE

Largest Colored Theatre in Pittsburg, Pa.

Freeman 4-27-12

Want First Class Acts.

Send in open time and photos at once,

Star Theatre

1417 Whylie Avenue, Pittsburg, Pa

Theatre — 1912. Buildings.

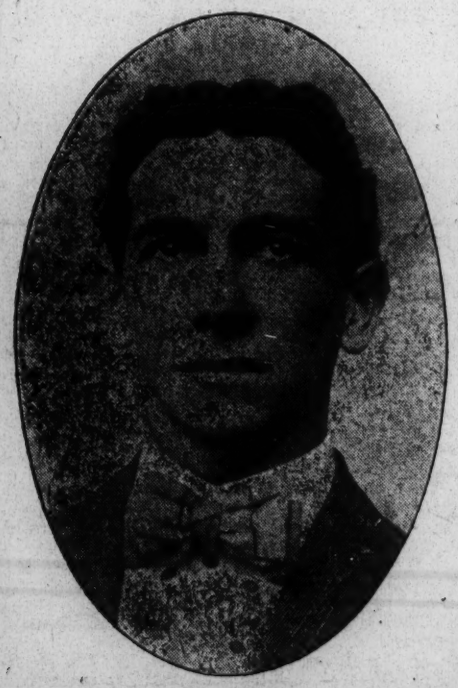
THE L. D. JOEL THEATER COMPANY, ATLANTA, GA.—CAPITAL, $25,000.

Freeman—11-16-12

The L. D. Joel Theater Company is the latest venture of note in theatrical circles. Mr. Joel, the head of the new company, is well known in Atlanta and in other cities of the South, where he has conducted a chain of theater with success. Having seen his opportunity for increasing his business by extending his circuit, he concluded to form his new company of $25,000 capital stock, with the privilege of increasing the capital stock to $100,000.

The objects of the corporation are stated as follows:

The particular business they propose to carry on as such corporation is a general theatrical business, including the buying, operating, equipping, leasing, maintaining and conducting theaters and show houses of any kind and character for the presentation to the public of vaudeville, minstrel, opera and other similar performances and shows and of moving picures. They desire the right to buy and sell real estate, either for the conduct of the general business of the proposed corporation, or for investment, and the right to buy, sell or otherwise exchange all interests in or to real estate. They desire the right to do



L. D. JOEL,
The Theatrical King.

all and such other things as may be necessary for the carrying on of said business, or that they may deem advisable therefor, including the operation of the theatrical or performers booking exchanges or circuits, the buying, leasing, selling and exchanging and the maintenance of musical instruments, moving picture films, and all theatrical, operatic, stage and show house supplies of every kind and character.

The place of business of the proposed corporation shall be in the city of Atlanta, Ga., and its principal office shall there be located. Petitioners desire the right to establish other offices in such other places in the state of Georgia, and in the United States without the state of Georgia, as the proposed corporation may desire at any time.

They desire the right to have and use a common seal, to plead and to be impleaded, and to make all necessary by-laws and regulations for the governing of said corporation, and to do all other things that may be necessary for the successful carrying on of said business. They desire the right to execute notes and bonds as evidence of indebtedness incurred or which may be incurred in the conduct of the affairs of the corporation, and to secure the same by mortgage, security deed or other form of lien under existing laws.

A publication of Mr. Joel's city, in speaking of him and his venture, says:

"Mr. L. D. Joel, who is the promoter of the new enterprise, and who will be its largest stockholder, has achieved a wonderful record as a theater man in the last five years. Mr. Joel is the original builder and operator of show houses for colored people in the South. He operates a large number of theaters exclusively for colored people throughout the South, and has his headquarters in Atlanta. Mr. Joel also has the exclusive booking of colored performers throughout the South, and in this way controls the movements of the colored profession. One of Mr. Joel's theaters, The Central, located on Central avenue, in this city, is the largest and finest exclusive colored theater in the United States."

Mr. Joel is well and favorably known by the colored performers generally. They speak in the best terms of him.

THE UNION THEATRE, INDIANAPOLIS, OPENS ITS DOORS.

Freeman—3-30-12

According to advertisement, the Union Theater, formerly the New Walker, threw its doors open to the public Monday evening, March 25, under the management of Jones and Turner.

The house has been changed and beautified. It meets the approval of all as a playhouse that is worthy of the patronage of all. The lobby is about as pretty a one as can be. Boxes have been added the stage enlarged and other telling improvements have been made.

The opening was a big success. Potted plants were seen here and there in groups and in convenient niches. Rich, rare oil paintings, that plainly spoke their worth adorned the walls. Great chandeliers suspended from the high ceiling, and other accessories, gave artistic effect.

The audience was large. It gave evidence of satisfaction with its surroundings. The players were happily received, most of whom were compelled to return and "take their bows."

The orchestra, under the leadership of Prof. Albert Johnson, pianist, tuned up and began putting it on. It went big, according to the applause received. Manager Jones, in a neat speech, told of the expense to which the management had gone in order to make the house convenient and beautiful.

The bill offered for [illegible]

WHAT'S WHAT ON THE DUDLEY CIRCUIT.

Freeman 12-14-12

Week December 9, 1912.

Washington, D. C.—S. H. Dudley theater, Lew W. Henry, manager: Robinson and White, Gertie Williams, Billy Nichols. Fairland theater, Frank Kearney, manager: Payne and Lazzo, Too Sweets.

Petersburg, Va.—Idle Hour theater, Pat Northington, manager: Ray and Taylor, Daisy Martin, Clarence Powell.

Richmond, Va.—Dixie theater, W. J. Coulter, manager: Whitman Sisters and Toy Comedians.

Norfolk, Va.—Globe theater, J. Van Buskirk, manager: Jeff DeMount, The Arntes and Gus Smith.

Newport News, Va.—S. H. Dudley theater, Matt Lewis, manager: James Crosby and his all-star stock company.

Wilmington, N. C.—Queen theater, Morris Whippler, manager: Susie Sutton and four other big acts.

Greensboro, N. C.—Gaiety theater, T. J. McAdoo, manager: Wilson and Berry, the Great Anderson.

(The Western Wheel, Tim Owsley, Mgr.)

Indianapolis, Ind.—Crown Garden theater, Tim Owsley, manager: Irwin Richardson Trio, Brown Girls, Martin and Motley, Thompson and Radcliff.

Cleveland, Ohio—Oriole theater, O. J. Harris, manager: Vaudeville and stock.

Columbus, Ohio—Dunbar theater, Anita Wilkins, assistant manager: Vaudeville and stock.

Lexington, Ky.—Gem theater, A. R. Bell, manager: Four big acts of vaudeville.

Memphis, Tenn. — Savoy theater, A. Brasso, manager: Five big acts of vaudeville.

Philadelphia, Pa.—Circle theater, Geo. Bundy, manager: Two Macks, Hester Kenton and three acts.

Watch for our Christmas ad.

A Brilliant Opening January 1—House Sold Out In a Jiffy—People Turned Away.

Freeman 1-6-12

The splendid new Walker Theater opened to the Indianapolis public last Monday evening, January 1. The auditorium is rather oddly constructed, but which really adds to its beauty, in that it is odd, unique. The numerous departments of the best known theaters of to-day are absent. The Walker Theater tends more toward simplicity. This simplicity seems to have been featured, giving the vast interior a temple-like appearance, with its ornaments here and there, making for a kind of magnificence that is very pleasing. Everything is bright, new and shining, proving the effort at comfort and some elegance.

Long before the word was given, the beautiful lobby was jammed with a mass of people, who wanted to see what the new playhouse had in store for them. Finally the struggle for entrance was on, when the people acted as if Jack Johnson and Jim Jeffries were on the inside. It is needless to say that in the confusion the unrehearsed ushers could not properly care for their end of the business. For once the reporters did not have to help out the attendance figures. There were as many present as one thought were present. What would be lacking was made up in the seeming. Conservative estimation, however, has it that not less than 2,000 were present.

The management had every reason to feel gratified at the outpouring of the people, who showed that they are willing to do their part. Earl Walker, manager, is proud of his success, which doubtless will continue if he continues in putting shows of drawing quality before the people.

The stage is well curtained. The big asbestos ascended, descended, and ascended again, as if conscious of nodding a welcome. The stage is not large, but well appointed—nothing appearing cheap or tawdry.

The orchestra got busy, and the dream of the months was realized. The audience, yet surging like unswarmed bees, gathered some enthusiasm and expressed it. Everything was really theatrical, like making one feel as if he was somewhere.

The bill presented is good as a whole—however, better in spots. Whatever the critics may think of it, no part of it was without admirers. The singing of Mrs. Lucretia Knox is the most notable number. She improves all the time. She is fairly an Indianapolis production, consequently was received with great enthusiasm. Her pure soprano of the molten notes won her more friends.

Kid Love was the first entertainer. He does some talking and singing, which was well received. His piano playing is good.

The Happy Comedy Four got off some good stunts, being good generally. They get lots of laughs.

Williams and Stevenson do nice business, full of fun. Williams wins as a comedian, getting laughs whenever he chooses. Stevenson got 'em. Everybody thought he was a woman until he doffed his wig. 'Twas cruel to do it.

Leona Marshall is a well-known stage favorite. She is, as she sings, a "Beautiful Doll," who makes happy hits by singing to individuals in the audience. She is graceful in her movements, charming in her manners, and in all ways contributing to her success. Some would like to have had the doll for a Christmas present.

The Pewee-Tolliver Company does some novelty turns which are only seen in the big time. Their performances are creditable. The roller skate dancing is very good. The lady member is a winner with that voice. Her high notes are appealingly beautiful.

The bill for next week is a hummer; it should get the people.

STAR THEATER, TAMPA, FLA.

Freeman 3-30-12

After closing a successful three weeks' engagement at the Star Theatre, Tampa, Fla., The Two Weavers, Eula Mae and J. J., opened at the Dixie Theatre, Key West, Fla., on the 18th of March and scored a tremendous hit. Mr. Harry Rosenthal, manager of the Dixie Theatre, speaks in the highest terms of the team regarding their ability to please an audience, and declares he always has an opening for performers of their calibre in his popular Island City House.

Miss Susie Sutton, the well-known soubrette, who was in her third week at the Dixie, was suddenly stricken ill on the 12th and has since been confined to her bed with a slight case of pneumonia at 222 Angela street, Key West, Fla. We are glad to say, however, that she is on the road to recovery.

CHARITY GETS PROCEEDS

Nearly $500 Given to Four Local Charitable Organizations as Result of Young's Casino Opening Wednesday, July 24.

Freeman—8-1-12

Charity profited to the amount of nearly $500 by the opening of Young's Casino, 134th street and Park avenue, on Wednesday, July 24. Previous to the successful opening Proprietor Gibeon L. Young had announced that the proceeds from the sale of tickets would be given to local charitable institutions.

A few days after the opening the following organizations were recipients of a check for $123.40 each, the amount taken in at the door being $493.60: Hope Day Nursery, White Rose Industrial Association, Utopia Neighborhod Club and McDonough Hospital Association. Proprietor Young has received highly appreciative letters of thanks from each organization.

GIBEON L. YOUNG

Young Casino is destined to be the most popular dance hall in New York for colored people, and every indication is that the race will loyally support this large and worthy enterprise which is owned and controlled by a Negro. Manager Alex Rogers announces that already dates have been arranged three months in advance.

It is reported that colored musicians who are connected with the unions in New York have been offered work in the big theatres where white musicians walked out for more money. However, the colored men belong to the same organization as the whites and declined all offers with thanks.

KENNER AND WILLIAMS AT AUGUSTA, GA.

Kenner and Williams have just closed a successful thirty-five-week engagement at the Maceo Theater, Charleston, S. C. Opened at the New Grand Theater, Augusta, Ga., April 8. This theater is one of the finest colored playhouses in the South. It is owned by two of the most prominent men of Augusta, Messrr. Evans and Cook. The managers feel delighted in securing Mr. Lew Kenner and Mr. Williams, stage manager and producer, as they are booked for a return engagement. There never were two performers playing Augusta who were better received than Kenner and Williams. The manager is compelled to ask the audience to stop its applause for these two gentlemen to proceed with their act, which is a scream from start to finish.

The show was one of the best ever witnessed in Augusta for a year. The comedy that was rendered in the last act by Mr. John McNeil and Lew Kenner was the talk of the town. Mr. Kenner is the producer of this act, "Big Chief Sitting Bull's Daughter." They got more out of this act with Mr. McNeil as his partner than ever before.

Denver Dick, the villain, was well played by Miss Mabel Johnson, who was one of the big features of this act.

White Swan, Sitting Bull's daughter, was well acted by Miss Rosa Payne.

Red Wing and Hiawatha were played by Mrs. McNeil and Williams, and were well received.

Mr. Thomas Lindsay, who played the part of Big Chief Sitting Bull, deserves much credit.

The managers have spared neither money nor pains to make this house one of the best playhouses in the South.

Mr. Lew Kenner is stage manager, and would like to hear from all good performers.

On Tuesday night the house was closed on account of the death of Mr. Joe Evans's mother. The performers all attended the funeral in a body, and gave a beautiful floral design. Those who acted as pallbearers were: Messrs. Samuel C. Cook, Lew Kenner, John McNeil, Willie Williams, J. L. Taylor, J. H. Jones.

MR. JOHNSON STOPS SHOW

Nashville Globe

DOWNS CURTAINS IN THE MIDST OF ACT

June 21-12

Object Vulgar Jokes on the Stage.

Orders Actor to Cease Vulgarity in Majestic Theatre—Says House Was Established for Decent People—Considers the Welfare of Other Men's Families as he does His Own —Courageous Stand Taken for Decency.

On Thursday night of last week, in the midst of the performance at the Majestic Theatre, Mr. A. [illegible] Johnson, proprietor of the building, walked up in front of the stage and demanded that one of the actors stop. The performer asked that he be allowed to finish, but Mr. Johnson insisted that he stop right then and there. The cause of this drastic action on the part of the owner of the Majestic was the character of the jokes being related by a performer. It is said by several who were present that the jokes were the most vulgar ever heard in a first-class theatre, and the equal of the vulgarity heard in the lowest dives. The men who have the lease on the building agreed with Mr. Johnson that the character of the jokes was such as could not be tolerated in any show, and they were in accord with the action taken.

Mr. Johnson, when seen by a Globe reporter, said that he built the Majestic Theatre for the people of Nashville, and it was his aim to have it conducted in a way which would make any man feel safe in carrying his family there; and he felt that it was his duty to conduct the house on a high plane, and that rather than have such vulgar shows as the one that was on there last week he would close up the place.

The people are high in their praise of the stand taken by Mr. Johnson, and they are determined to back him up in it; and to the credit of the leasees of the building, it must be said that they are as much opposed to low class shows as anyone, and have expressed their determination to hereafter see to it that nothing but the highest class actors are engaged. The people who were present on the occasion mentioned above applauded the stand taken by Mr. Johnson again and again, for just at the time he demanded that the vulgarity cease every lady in the house was blushing with shame, and some were fixing to leave the building, for their modesty was shocked beyond expression and they were greatly humiliated; but when they were made to know that the proprietor of the house was determined that they should be protected, every one felt at ease, and after the performer had apologized the show was allowed to proceed; but Mr. Johnson made it clear that he would not under any circumstances allow such vulgar shows in the Majestic Theatre.

PEKIN TO BE SOLD.

The historic Pekin Theatre, Chicago, is soon to pass from colored management. All of the scenery, seats, etc., have been advertised for sale. Report has it that the house will go in to the Selig syndicate of picture houses as soon as extensive alterations are completed. Many express the opinion that the location of the theatre is not as good as some years ago.

DeVilla Theatre!

CATERING EXCLUSIVELY TO COLORED PATRONS

Location, 319 North Devilliers Street

Between Belmont & Wright

OPENING DATE

MONDAY NIGHT, APRIL 15TH

4-5-12

World's Best Photo Plays

COMEDIES DRAMAS SCENIC

Orchestra Under Personal Direction of

PROF. EDWARD WYER

Illustrated Songs Ballad Singers

Program Changed Every Night

Admission 5c and 10c

This Theatre is an AIRDOME, occupying seven thousand square feet of ground space. Comfortable seats. Section reserved for gentleman desiring to enjoy a cigar while taking in the show. Centrally located; North Hill and West Hill Cars pass the door, Belt Line Cars one block away

Doors open at 6:30 p. m. Ladies and children especially invited. A CLEAN SHOW!

The W-H-C Theatre

N. Y. Age - 3-21-12

138th street, between Fifth and Lenox Aves., *is now in process of erection.* The Theatre is being built by the Johnson Amusement Company, duly incorporated under the Laws of the State of New York. *Shares are now being sold at TEN DOLLARS a Share.* Arrangements can be made to pay for shares on a weekly instalment basis of $1.00. Now is the time to get into a paying proposition and be connected with a business enterprise that is providing a place of amusement for the race. The theatre will be a work of art and the lodge rooms unsurpassed.

Send your subscriptions to Johnson Amusement Company, 247 W. 46th street.

OFFICERS

THOMAS JOHNSON, President — FRED R. MOORE, Treasurer
HARRY KRATON, 1st Vice President — LESTER A. WALTON, Secretary

DIRECTORS

BERT A. WILLIAMS — G. L. YOUNG — JAMES REESE EUROPE
BARRON D. WILKINS — MAURICE RUNKLE

CINCINNATI THEATERS.

Freeman 3-31-12

The colored people are the main attractions this week in Cincinnati. In fact if you are not a little brown, well, then you are entirely out of it, and it is safe to say that brown will be all the rage from now on, during this week. White folks are not in it; nobody pays them any heed. "Just because," down at the Pekin Theater, Winn and Nugent screamed them with a rapid-fire singing and dancing turn. The team is a new one here, and they scored a winner. Miss Carrie Nugent is the best dancer of them all. Miss Lucy Shepherd was there with a couple of good singing numbers, at each show, while Miss Bessie Hocker packs them in at the matinees. This is a good bill and the box office will do a good business all week.

Jack Johnson, champion boxer of the world, is appearing this week at the People's Theater, with the Moulin Rouge Burlesque Company. This is the champion's first visit to our city, and he has made a grand impression during his short stay. The people of this city knew nothing of the champion only what they had read in the various newspapers, which, as a rule, was never very complimentary; and the horrible cut that is used by the company to advertise Johnson created the impression that we were to see something of the ferocious type, and his coming was awaited with much interest. Sunday morning, hours before his arrival, though it was raining, thousands of people lined the streets from the depot to the Gaither apartments, on Fifth avenue, waiting for just one glimpse at the champion of all champions, and upon his arrival a great demonstration could be heard among the large gathering. Loud was the cheering, while the old men and young men and boys threw their hats in the air, and the applause was coming from persons of all nationalities and all walks of life. A packed house greeted him at the afternoon matinee show that represented in a manner some of Cincinnati's leading business men. They gave him a rousing reception when he was introduced. The conqueror of James J. Jeffries appeared in brown tights, resembling that character in one of Albert Ross's masterpieces, "The Black Adonis." He sparred three friendly rounds with his sparring partner, Kid Cutler, and was loudly cheered at the wind-up. He was compelled to respond to numbers of calls for a speech. He was in good humor and soon had the crowd with him. He answered all questions hurled at him in a very intelligent manner. He had nothing but praise for those who have gone before him, and all challengers. He will be the guest of honor at several banquets during his stay in this city.

Burt Grant and Irving Jones are showing at B. F. Keith's this week. This is one of the oldest acts in vaudeville, playing over the best time, and is the hit of the bill. Every critic on the daily papers gives them this credit.

"My Friend from Dixie," with J. Leubrie Hill, opened at the Olympic to a good matinee, Sunday. This is one of the best musical shows on the road to-day. The company consists of forty people, with J. Leubrie Hill, Tiny Ray and Sam Gaines as principal comedians, and Will Brown doing straight work. The company has one of the best choruses heard here in many days. "While Mum's the Word," as sung by an octette, is a big number. Miss Lillian Bradford, Miss Adele Johnson, Miss Marie Banks, Miss Marie Wayne, Miss Evon Robinson, Miss Blanch Kelly and Miss Oma Crosby Brown all have prominent parts, and make up a beautiful female chorus. The Old Men's Quartette, consisting of Wm. Maudlen, Chas. Olden, Arthur Carr and Hamilton White, were compelled to respond to several encores, while the quintette, consisting of Chas. Woody, Wm. Kelley, Tiny Ray, Chas. Roberts and Robert Murray, could not be beat. In fact, every member of the company is a star in his line. J. Leubrie Hill deserves a lot of credit for such an excellent company. Clarence Logan is the advance man, and made many friends during his stay in Cincinnati.

Theaters - 1913

A PARTIAL LIST OF THE COLORED THEATERS IN THE UNITED STATES.

The Freeman

(Note.—The following is only a partial list of the colored vaudeville and moving picture houses that are running in every section of the United States also their location, owners and managers. Week by week the list will be added to until a complete list of every playhouse in the country for colored people is given. If your theater does not appear in this list please forward it and where located and the names of the owner and manager.

THE NEW CROWN GARDEN THEATER, 521 Indiana avenue, Indianapolis, Ind.; Tim E. Owsley, manager and proprietor.

THE NEW GRAND THEATER, 3110 State street, Chicago, Ill.; Duke Brennen, manager; ——— Smith, proprietor.

THE MONOGRAM THEATER, 3028 State street, Chicago, Ill.; Martin Klein, manager; Miller, proprietor.

THE BOOKER WASHINGTON THEATER, 23rd and Market streets, St. Louis, Mo.; Chas. Turpin, manager and proprietor.

THE LYRIC THEATER, Kansas City, Mo.; Billy Kling, manager and proprietor.

THE CAIRO THEATER, 323 29th street, Cairo, Ill.; W. M. Hughes, manager and proprietor.

THE SENATE THEATER, 1309 Senate avenue, Indianapolis, Ind.; James and Louis Hill, managers and proprietors.

THE COLUMBIA THEATER, 519 Indiana avenue, Indianapolis, Ind.; Clarence Dunlop, manager; Nicholson & Dunlop, proprietors.

THE DUNICK THEATER, 16th and Columbia avenue, Indianapolis, Ind.; Jas. Nicholson, manager; Dunlop & Nicholson, proprietors.

THE MAJESTIC THEATER, Cedar and Cherry streets, Nashville, Tenn.; A. S. Johnson, proprietor.

THE TWELFTH AVENUE THEATER, Twelfth avenue, Nashville, Tenn.; L. W. Wastell, manager and proprietor.

THE MAJESTIC THEATER, 162 Auburn avenue, Atlanta, Ga.; A. Graves, manager; Graves & Herndon Amusement Co., proprietors.

THE NEW CENTRAL THEATER, Atlanta, Ga.; N. K. Terrell, manager; James T. Lynch, proprietor.

THE GRAND THEATER, 7th and K streets, S. W., Washington, D. C.; C. M. Coleman, manager and proprietor.

THE HOWARD THEATER, T street, between 6th and 7th, Washington, D. C.; Andrew J. Thomas, manager and proprietor.

THE DUDLEY THEATER, 1213U street, Washington, D. C.; Lew Henry, manager; S. H. Dudley, proprietor.

THE PEKIN THEATER, 548-550 Queen street, Norfolk, Va.; C. W. Mosely, manager and proprietor.

THE PALACE AIRDOME, 4½ G street, S. W., Washington, D. C.; Beverly and Adams managers and proprietors.

THE CHELSEA THEATER, M street, between 19th and 20th streets, Washington, D. C.; D. Gentry, manager.

THE PARK THEATER, 1816 Main street, Dallas, Texas; William Benbow, manager.

NEW CIRCLE THEATER, 1321 South street, Philadelphia, Pa.; George Bundy, manager; Mrs. Segel, proprietress.

THE AUDITORIUM THEATER, South street, above Broad, Philadelphia, Pa.; John H. Smith, manager; J. Goodman, proprietor.

THE STATES THEATER, 35th and State streets, Chicago, Ill.; Jas. T. Tank, manager.

THE PEKIN THEATER, 27th and State streets, Chicago, Ill.

THE NEW AVENUE THEATER, 31st street and Indiana avenue, Chicago, Ill.

THE GLOBE THEATER, Jacksonville, Fla.; Frank Crowd, manager and proprietor.

THE GAYETY THEATER, Mobile, Ala. F. E. Snyder, lessee and manager.

THE METROPOLITAN THEATER, 12 South Fourth street, Memphis, Tenn. A. Barrasso, manager and proprietor.

THE SAVOY THEATER, Memphis, Tenn.; A. Barrasso, manager and proprietor.

THE PIKE THEATER, Mobile, Ala.; W. Nicolls, manager and proprietor.

THE LYRIC THEATER, Miami, Fla.; C. Maultsby, manager; Gides Walker proprietor.

THE GRAND THEATER, 1920-192 Avenue B., Birmingham, Ala.; Georg E. Lawrence, manager; A. Spielberge proprietor.

THE IDLE HOUR THEATER, Marshal Texas; Walter L. Rector, manage Johnson & Hayward, proprietors.

THE BANNER THEATER, 515 Desair street, Monroe, La.; J. S. Fleming, man ager and proprietor.

THE ELITE THEATER, Selma, Ala.

THE PEKIN THEATER, Castoo, Alberta Canada; R. Leach, manager and pro prietor.

THE PALACE THEATER, Jackson, Tenn

THE YALE THEATER, 215 17th street Oklahoma City, Okla.; H. H. Bean, man ager and proprietor.

THE ROSE BUD THEATER, 2222 Dry ades street, between Jackson and Phillips streets, New Orleans, La.; E. A. Billet, manager and proprietor.

WALNUT GROVE PARK THEATER, West Helena, Ark.; W. J. Davis, Box D, Hernandez street, manager.

THE DAKEN THEATER, 311 North Hartford street, Tulsa, Okla.; James A. Smith, manager.

THE ARCADE THEATER, 81 Decatur street, Atlanta, Ga.; Chas. P. Bailey, manager and proprietor.

THE DIXIE THEATER, Atlanta, Ga.; Chas. P. Bailey, manager and proprietor.

THE ROWENA AIRDOME, corner Hastings and Rowena streets, Detroit, Mich.

THE HOOSIER THEATER, 430 Indiana avenue, Indianapolis, Ind.; Riley Roberts, manager and proprietor.

THE PEKIN THEATER, Montgomery, Ala.; Julius Dreyfus, manager and proprietor.

THE RUBY THEATER, Walnut street, Louisville, Ky.; Bob Slater, manager; S. H. Dudley, proprietor.

THE OLIO THEATER, 13th and Walnut streets, Louisville, Ky.; William M. Hogan, manager and proprietor.

THE PLAYHOUSE, Tampa, Fla.; Alfred Predington, manager and proprietor.

THE HIPPODROME AIRDOME, Texas avenue and Milan street, Houston, Tex.; Thomas De La Perriere, manager and proprietor.

THE HIPPODROME FAMILY THEATER, Galveston, Texas; Thomas De La Perriere, manager and proprietor.

THE QUEEN THEATER, Wilmington, N. C.; R. V. Cross, manager and proprietor.

BOHN'S THEATER, Mobile, Ala.; Boisy Legge, manager.

THE PROGRESSIVE THEATER, Augusta, Ga.

DOUGLASS THEATER, Macon, Ga.; C. H. Douglass, manager and proprietor.

THE SOUTH SIDE THEATER, Macon Ga.

THE OKAMULGEE PARK THEATER Macon, Ga.; Charles Collier, manager and proprietor.

THE DIXIE THEATER, corner 9th and nue, Bowling Green, Ky.; Chas. C. Blakey, manager; John H. Blakey, proprietor.

THE NEW PASTIME THEATER, South Johnson street, Greenville, Texas; W. D. Pratt, manager and proprietor.

THE IDLE HOUR THEATER, Marshall, Texas; Dr. Charles B. Johnson, manager; Hayward & Johnson, proprietors.

THE LINCOLN THEATER, 1021 East Washington street, Springfield, Ill.; R. A. Byrd, manager.

THE ROYAL THEATER, 1209 Springwood avenue, Asbury Park, New Jersey; Billy Ward, manager; A. C. Fletcher, sole proprietor.

THE CRESCENT THEATER, 36-38 West 135th street, New York, N. Y.; Harry Olsham, manager.

FIFTY-NINTH STREET THEATER, 313 West 59th street, New York, N. Y.; William Mack Felton, manager.

THE LAFAYETTE THEATER, 7th avenue and 131st street, New York, N. Y.; Benjamin Nibur, manager.

THE LINCOLN THEATER, New York, N. Y.

THE FAMILY THEATER, New York, N. Y.

THE PIONEER THEATER, New York, N. Y.

THE NAVY THEATER, Washington, D. C.

THE FAIRYLAND THEATER, Washington, D. C.

THE FORAKER THEATER, Washington, D. C.

ROYAL PALM THEATER, Greenville, Miss.; A. L. McKay, manager.

THE BAILEY AIRDOME THEATER, Church and Tudor streets, Paris, Tex.; W. E. Bailey, manager.

Broadway, Little Rock, Ark.; J. R. Anderson, manager; D. E. Fortin, proprietor.

THE ALPHA THEATER, 3206 Central avenue, Cleveland, O.; James E. Hicks, manager; M. Edelman, proprietor.

THE STAR THEATER, 1417 Wylie avenue, Pittsburg, Pa.; Abe Minskey, proprietor.

THE PEKIN THEATER, Fifth street, Cincinnati, O.; Ollie Demsey, manager and proprietor.

TH ELYRIC THEATER, Wilmington, N. C.; Morris H. Whippler, manager and proprietor.

THE LINCOLN THEATER, Fifth and John streets, Cincinnati, O.; Marion A. Brooks, manager.

THE DUNBAR THEATER, Dayton, O.; Robert H. Mallory, manager; office, 702 Conover building.

THE PIONEER THEATER, 513 Indiana avenue, Indianapolis, Ind.; Ben Young, manager and proprietor.

THE STAR THEATER, Dallas, Texas; 2407 Elm street; James Crosby, manager.

THE NEW MONOGRAM THEATER, 3451 State street, near 35th street, Chicago, Ill.; M. Klein, manager.

FIFTH AVENUE THEATER, Corsicana, Texas; Edward D. Lee, manager.

THE CRITERION THEATER, 18th and Highland avenue, Kansas City, Mo.; Harry St. Clair, manager; Leon Jordon, proprietor.

DUDLEY' SDUNBAR THEATER, Columbus, O.; E. B. Dudley, manager and proprietor.

THE BOULEVARD THEATER, 400 Boulevard street, Lake Charles, La.; Nirdlinger and Mancuso, managers and proprietors.

THE LYRIC THEATER, 606 College ave-

Theaters — 1913

Star Theatre Opens Monday Night

3/8/13

ABOUT $40,000 REPRESENTED IN INVESTMENT

One of Finest in Country For Negroes—Has Seating Capacity for 1200—Beautifully Decorated—Vaudeville and Pictures—Popular Prices to Be Charged.

The new theatre on West Broad street, between Gaston and Huntingdon, which has been in course of construction for the past three or more months, will open its doors for the first performance at seven o'clock Monday night.

"The Star" is the name by which this beautiful combination picture and vaudeville house will be known. The name of the theatre is very emphatically and artistically carried out in the ornaments on the front of the house. A large five-point star with hundreds of colored globes is the most conspicuous decoration which adorns the outside and this, together with numerous plain electric globes scattered over the entire front, and four raised statues, one on each of the four columns, makes the exterior decorations of the house as beautiful and imposing as any theatre in the country built for Negroes.

The interior decorations are exquisitely beautiful, in fact they are considered by many to be the equal of any house of similar character in the city. The ceiling, which is highly ornamented, is of metal and is very artistically laid. The stage curtains are handsomely painted and the subjects are very appropriate. On one of them is a picture of Abraham Lincoln and U. S. Grant. Above the curtain is a very beautiful painting which immediately catches the eye as you enter the house.

The house is one of the largest of its kind in the South, having a seating capacity for 1200. On the main floor are light opera chairs for seven hundred, and the balcony is fitted with five hundred similar chairs; in the latter, each tier is elevated above the other. There is standing room for about two hundred.

The stage is very large and is equipped with beautiful scenery. On either side are the dressing rooms.

The house has a cement ground floor and the seats are so arranged that an unobstructed view of the entire stage can be had from any position on the floor.

The general policy of the house will be three shows a night, and while it is not expected that any one will remain through more than one performance, yet there will be no general clearance of the house after each show.

In program, the house will present moving pictures and vaudeville. The management assures the patrons of the house the very best vaudeville acts procurable, and the finest pictures made. The program for the opening week will be seen on page three of this paper.

The music for the house will be provided by a six-piece orchestra under the leadership of Pros. Carl Hankerson.

The house will cater to the popular prices, adults being admitted for ten cents and children for five cents.

As in the construction of the house, all help will be colored. There will be two ushers on the main floor and one in the balcony.

After Monday there will be a matinee performance every afternoon at 3:30 o'clock.

The building is adequately provided with fire exits, and is steam heated throughout.

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THE TWELFT HAVENUE THEATER Twelfth avenue, Nashville, Tenn.; L. W. Wastell, manager and proprietor.

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THE GAYETY THEATER, Mobile, Ala.; F. E. Snyder, lessee and manager.

THE METROPOLITAN THEATER, 121 South Fourth street, Memphis, Tenn.; A. Barrasso, manager and proprietor.

THE SAVOY THEATER, Memphis, Tenn.; A. Barrasso, manager and proprietor.

THE PIKE THEATER, Mobile, Ala.; R. W. Nicolls, manager and proprietor.

THE LYRIC THEATER, Miami, Fla.; C C. Maultsby, manager; Gides Walker proprietor.

THE GRAND THEATER, 1920-1922 Avenue B., Birmingham, Ala.; A. Spielberger, manager and proprietor.

THE IDLE HOUR THEATER, Marshall Texas; Walter L. Rector, manager Johnson & Hayward, proprietors.

THE BANNER THEATER, 515 Desaird street, Monroe, La.; J. S. Fleming, manager and proprietor.

THE ELITE THEATER, Selma, Ala.

THE PEKIN THEATER, Castoo, Alberta Canada; R. Leach, manager and proprietor.

THE PALAC ETHEATER, Jackson, Tenn.

THE YALE THEATER, 215 17th street Oklahoma City, Okla.; H. H. Bean, manager and proprietor.

THE ROSE BUD THEATER, 2222 Dryades street, between Jackson and Phillips streets, New Orleans, La.; E A. Billet, manager and proprietor.

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THE ALPHA THEATER, 3206 Central avenue, Cleveland, O.; James E. Hicks, manager; M. Edelman, proprietor.

THE STAR THEATER, 1417 Wylie avenue, Pittsburg, Pa.; Abe Minskey, proprietor.

THE PEKIN THEATER, Fifth street, Cincinnati, O.; Ollie Demsey, manager and proprietor.

TH ELYRIC THEATER, Wilmington, N. C.; Morris H. Whippler, manager and proprietor.

While on the subject of segregation the sign of the times gives evidence that colored theatregoers with any self-respect will not have to submit to this knock-about policy much longer. It is not much enjoyment to go to a theatre for an evening's entertainment only to become involved in some unnecessary discussion as to where you sit or who sits by you. Age 5-8-13

Throughout the United States up-to-date theatres are being opened for the entertainment of colored people. Of course white people will be admitted, but no special provision will be made for them. Everybody will be accorded equal consideration, as is done on the street cars in New York City. In fact, there should be no amusement houses known as white or colored theatres. Colored theatres to-day are looked upon as houses conducted by managers who insist that there be no segregation of races, even if colored patrons come in large numbers.

In St. Louis Charles H. Turpin is building a modern theatre where the members of his race may go without having the color line drawn on them. In other cities white promoters who have taken advantage of the lack of commercial instinct shown by colored business men are also putting up theatres where there will be no drawing of the color line. Before many months there will be a circuit of houses formed, the managers of which can say "Pooh! pooh!" to the United Booking Offices and all the other vaudeville circuits.

Then the colored performer will not have to go around to some of the offices with his hat in his hand begging for work. True, many white performers are compelled to do likewise, but the proportion is not as great. When this circuit of larger theatres is formed the attitude of the white booking agents and managers will be greatly different. To-day the booking agent knows you need him. But when he learns he can't keep you in line by giving you one week's work and allow you to lay off three he will "sing a different tune."

The Lafayette Theatre, which has as a headliner each week a colored act, as well as other colored turns on the bill, is demonstrating what is bound to happen in other cities. If the white people are tired of colored acts they do not show it at the Lafayette, constituting sometimes half of the audience on the first floor. And they sit side by side with the colored people too—*mirabile dictu!*

It will not be long before the rival theatres in the vicinity of 125th street will discover that there are hundreds of whites who like to see good colored acts, and then an effort will be made to get those who go to the Lafayette by putting one or two acts on the respective bills weekly. It will be noticed as well how the whites and colored are seated at Seventh avenue and 132nd street.

Theatres on the order of the Lafayette Theatre are springing up all over the United States. In such cities as Philadelphia, Baltimore, Washington, Columbus, Chicago, Indianapolis, Cincinnati, St. Louis and Kansas watch how conditions ultimately

ON THE DUDLEY CIRCUIT.

S. H. Dudley Theatre, Washington D. C., Lew W. Henry, manager. Miss Hester Kenton, Love and Love and Chick Owens. Age 4-10-13

Fairland Theatre, Frank Kearney, manager. Musical Simanoles and the Hillmans.

Idle Hour Theatre, Petersburg, Va. Pat Northington, manager. Brown and DuMount and Geo. Byrd.

Dixie Theatre, Richmond, Va. Walter J. Coulter, manager. Peat and Hay and Daisy Collins.

Globe Theatre, Norfolk, Va. J. Va

Buskirk, manager. Baby Jim, the Mill Sisters and Princess Sotanka.

Hippodrome, Richmond, Va., Walter J. Coulter, manager. Opens April 14 with the Griffin Sisters, the Pewees and Allen and Morton.

The Dudley Theatre, Newport News, Va., Matt. Lewis, manager. The Griffin Sisters and two other acts.

Queen Theatre, Wilmington, N. C. Morris Whippler, manager. Minus and Bryant and a big stock compa...

L. D. JOEL THEATER COMPANY PURCHASES GRAND AT CHATTANOOGA.

Freeman 1-11-13

Mr. L. D. Joel was in Chattanooga, Tenn., Thursday, January 2, and purchased the Grand theater, the prettiest playhouse in the South.

The theater will be opened January 27 with Billy King's Stock Company, the best in the business, with a six-piece orchestra. The personnel of the orchestra is as follows: Johnnie Haywood (leader), violin; Walter Watkins, piano; George A. Williams, cornet; Ralph Collins, trombone; L. Singleton, clarinet, and James Lewis (Shorty), drummer. J. Francis Mores is vocal director.

The Airdome theater in Augusta will be owned by the Joel Company, as the deal will be closed next Wednesday. They will also purchase the house in Savannah and the Lincoln in Jacksonville, making a complete circuit, with short jumps.

Mr. Joel is not adding these theaters to his circuit tomake money, as his houses in Atlanta are all making money; but he feels that such an addition will enable him to take care of his acts, give them all the time they want in the South and keep them working steady the year round, with no commission and no cut salaries. Whatever you are promised, you get it. It will enable him to give an act fifteen, twenty and twenty-five weeks' contracts, if the act is good.

A stock company will be installed in all of his theaters, and will work the circuit alternately, from ten to twelve weeks in one house.

Mr. Joel takes longer chances in colored theaters than any other person, but the results are all successful. He has just expended $10,000 on the Dixie theater in Decatur street, right in the midst of other theaters, and it is now the best paying, small time theater in the oSuth.

With three houses in Atlanta, one in Chattanooga, one in Augusta, one in Savannah and one in Jacksonville, owned and controlled by the L. D. Joel Theater Company, he can take care of all the first-class acts in the South, or that come to the South.

This move was made for the benefit of performers. Mr. Joel became disgusted at trying to get acts into other houses at the same salary he had to pay them, and by owning every house on his circuit he can route your act, fix your salary and give you more time. To those who want steady work, the field is open.

THE COLUMBUS THEATRE

Boston Reliance Bonnie

The Columbus Theatre under its new management, makes a special bid for the colored theatre-goer and the amusement lover of Greater Boston in general. This popular playhouse of low-priced admission has in every sense of the word high-classed fixtures, both in convenience and accommodations. The ornamentations are really of a high order, and compare favorably with any of similar nature in Boston. The seating capacity is large and spacious there being ample room between each row of seats, thus doing away with the usual crampt position so often caused in moving picture resorts, to allow one to assume a comfortable attitude while enjoying the interesting and instructive reels, which are changed three times each week—Monday, Wednesday and Friday. This includes also light vaudeville, which is in strict keeping with the rest of the liberal bill. The seating capacity is for 500. The entrances and exists are perfect, conforming to the requirements of the building laws of this state, as well as to the law of the state censorship in the moral tone of the subjects depicted in the moving pictures presented to the patrons of this public place of amusement. The colored people of Boston are cordially invited to attend this theatre, where they are sure to receive courteous treatment.

ON THE COLORED CONSOLIDATED TIME.

Deck December 8.

Monogram, Chicago—Allen & Martin; Elnora Wilson; Venable & Owens; Edwards & Hardee.

Criterion, Kansas City—Johnson & Robinson; Brooks-Smith Players.

New Monogram, Chicago—Bessie Edgington; Golphin & Gaines; Freeman Harper Freeman Trio.

Crown Garden, Indianapolis—Criswell & Bailey; May Whitman & Picks; Fannie Wise.

Alpha, Cleveland—Henrietta Brown; Mississippi Trio.

Unique, Detroit—Ricks & Talbert; Chas. Anderson.

Booker Washington, St. Louis—Goodloe & McCoy; Bert Whitman & Picks; Jeffrey & Delyons.

Pekin, Dayton—Blondie Robinson; The Moores.

Dunbar, Columbus—Bart Kennett & Co.

Ruby, Louisville—Walker & Green; Brown & Wallace; Virgie Richards.

Pekin, Cincinnati—The Clovettes; Susie Sutton.

Metropolitan, Memphis—Hester Kenton; Hottentot Girls; Emmit Anthony; Jones & Cooper.

WHAT'S WHAT ON THE S. H. DUDLEY CIRCUIT.

Week of November 24.

Washington, D. C.—Lew W. Henry Manager; Spencer Finley; Huggins & Cox; J. C. Pridegeon. Foraker Theater Davis Bros., Managers: Juniper & Carrington. Howard Theater, Andrew J. Thomas, Manager: Brooks & Robinson, Abyssinian Trio and other acts.

Richmond, Va.—Hippodrome Theater, W. J. Coulter, Manager: The Woodens; The Burtons; B. H. Pugsley.

Norfolk, Va.—Globe Theater, J. Van Buskirk, Manager: Berrington & Berrington; Murphy & Walker; C. H. Coffey.

Danville, Va.—Columbia Theater, W. A. Benlevy, Manager: Burton & Robinson; Edna Barrett.

Roanoke, Va.—Beaton Theater, H. D. Jones, Manager: Goodloe & Delk; Seals & Fisher.

Philadelphia, Pa.—Circle Theater, Geo. Bundy, Manager: Perrin & Blank and other acts. Auditorium Theater, John Smith, Manager: The Butlers & Jones & Gray.

Pittsburgh, Pa.—tSar Theater, Abe Minsky, Manager: Sam Davis; Brown & Brown; Sellman & Jackson.

Wilmington, N. C.—Lyric Theater, Morris Whippler, Manager: Washburn & Piper; Four other acts.

Extra, Extra, Extra! S. H. Dudley will eat Thanksgiving dinner with "Patrick," his mule in Chester, Pa., where they will play this week. "Patrick" sends regards to Criswell & Bailey.

PARTIAL LIST OF THE COLORED THEATERS IN THE UNITED STATES.

(Note.—The following is only a partial list of the colored vaudeville and moving picture houses that are running in every section of the United States, also their location, owners and managers. Week by week the list will be added to until a complete list of every playhouse in the country for colored people is given. If your theater does not appear in this list, please forward it and where located and the names of the owner and ma...

THE NEW CROWN GAR...

TH ENEW GRAND THEA... State street, Chicago, Ill.; ... Brennen, manager; ——— Smith, proprietor.

THE MONOGRAM THEATER, 3028 State street, Chicago, Ill.; Martin Klein, manager; Miller, proprietor.

THE BOOKER WASHINGTON THEATER, 23... and Market streets, St. Louis, Mo.; Chas. Turpin, manager and proprietor.

THE LYRIC THEATER, Kansas City, Mo.; Billy King, manager and proprietor.

THE CAIRO THEATER, 323 29th street, Cairo, Ill.; W. M. Hughes, manager and proprietor.

THE SENATE THEATER, 1309 Senate avenue, Indianapolis, Ind.; James and Louis Hill, managers and proprietors.

THE COLUMBIA THEATER, 519 Indiana avenue, Indianapolis, Ind.; Clarence Dunlop, manager; Nicholson & Dunlop, proprietors.

THE DUNIC KTHEATER, 16th and Columbia avenue, Indianapolis, Ind.; Jas. Nicholson, manager; Dunlop & Nicholson, proprietors.

THE MAJESTIC THEATER, Cedar and Cherry streets, Nashville, Tenn.; A. S. Johnson, proprietor.

THE TWELFT HAVENUE THEATER, Twelfth avenue, Nashville, Tenn.; L. W. Wastell, manager and proprietor.

THE MAJESTIC THEATER, 162 Auburn avenue, Atlanta, Ga.; A. Graves, manager; Graves & Herndon Amusement Co., proprietors.

THE NEW CENTRAL THEATER, Atlanta, Ga.; N. K. Terrell, manager; James T. Lynch, proprietor.

THE GRAND THEATER, 7th and K streets, S. W., Washington, D. C.; C. M. Coleman, manager and proprietor.

THE HOWARD THEATER, T street, between 6th and 7th, Washington, D. C.; Andrew J. Thomas, manager and proprietor.

THE DUDLEY THEATER, 1213U street, Washington, D. C.; Lew Henry, manager; S. H. Dudley, proprietor.

THE PEKIN THEATER, 548-550 Queen street, Norfolk, Va.; C. W. Mosely, manager and proprietor.

THE PALACE AIRDOME, 4½ G street, S. W., Washington, D. C.; Beverly and Adams managers and proprietors.

THE CHELSEA THEATER, M street, between 19th and 20th streets, Washington, D. C.; D. Gentry, manager.

THE PARK THEATER, 1816 Main street Dallas, Texas; William Benbow, manager.

NEW CIRCLE THEATER, 1321 South street, Philadelphia, Pa.; George Bundy manager; Mrs. Segel, proprietress.

THE AUDITORIUM THEATER, South street, above Broad, Philadelphia, Pa. John H. Smith, manager; J. Goodman proprietor.

THE STATES THEATER, 35th and State streets, Chicago, Ill.

THE PEKIN THEATER, 27th and State streets, Chicago, Ill.

THE NEW AVENUE THEATER, 31st street and Indiana avenue, Chicago, Ill.

THE GLOBE THEATR, Jacksonville, Fla.; Frank Crowd, manager and proprietor.

THE GAYETY THEATER, Mobile, Ala.; F. E. Snyder, lessee and manager.

THE METROPOLITAN THEATER, 121 South Fourth street, Memphis, Tenn.; A. Barrasso, manager and proprietor.

THE SAVOY THEATER, Memphis, Tenn.; A. Barrasso, manager and proprietor.

THE PIKE THEATER, Mobile, Ala.; R. W. Nicolls, manager and proprietor.

THE LYRIC THEATER, Miami, Fla.; C. C. Maultsby, manager; Gides Walker, proprietor.

THE GRAND THEATER, 1920-1922 Avenue B., Birmingham, Ala.; A. Spielberger, manager and proprietor.

THE IDLE HOUR THEATER, Marshall, Texas; Walter L. Rector, manager; Johnson & Hayward, proprietors.

THE BANNER THEATER, 515 Desaird...

WHAT'S WHAT ON THE DUDLEY CIRCUIT.

Freeman 1-18-13

Washington, D. C.—S. H. Dudley Theater, Lew W. Henry, manager: Robinson and Randell; Princess Sotanka; four special pictures. Fairyland Theater Frank Kearney, manager: Criswell and Bailey; Seminoles.

Petersburg, Va.—Idle Hour Theater Pat Northington, manager: Molloy and Molloy; Leona Marshall.

Richmond, Va.—Walter J. Coulter, manager: Crampton and Banks; Cary and Cary.

Norfolk, Va.—Globe Theater, J. Van Buskirk, manager: The Hillmans; Epps and Loretta; Minstrel Morris.

Newport News, Va.—S. H. Dudley Theater, Matt Lewis, manager: Dunsmore Trio and three other acts.

Louisville, Ky.—Ruby Theater, O. B. Dudley, manager: Open May 1, vaudeville and pictures.

Philadelphia, Pa.—Circle Theater, Geo. Bundy, manager: Five big acts; Griffin Sisters.

Pittsburgh, Pa.—Star Theater, Abe Minsky, manager: Love and Love; Madame Sloane; The Deweys.

Baltimore, Md.—Tom Smith's Cabaretta: Owens and Owens; Jeff DeMount.

Annapolis, Md.—Amusia Theater, Stevens & Adams, managers: Pictures only this week.

Cleveland, O.—Oriole Theater, O. J. Harris, manager: The Brown Girls and two other big acts.

Washington, D. C.—West End Theater, Chas. Green, manager: Susie Sutton was taken sick Tuesday night, and had to lay off.

Savannah, Ga.—Arcadia Theater, J. Schremack, manager: Opens March 10, on the Dudley time.

New York City, N. Y.—Crescent Theater, John Friob, manager: Will take Dudley's acts after April 1.

Chicago, Ill.—Monogram Theater, M. Kline: Buster and Rockpile and three other acts.

Theaters, - 1914
Picture Films

ON THE S. H. DUDLEY CIRCUIT.

Week of Oct. 19th, 1914.

Washington, D. C.—S. H. Dudley Theater, Lew W. Henry, Mgr.—Martin & Motley Stock Co. American Theater, Thomas & Dudley, Mgrs.—Mason, Gaskin & Crosby, Oliver Minstrels, Wells & Davis, Rogers & Hood. Howard Theater, Andrew J. Thomas, Mgr.—Gilpin Trio, Whitman Sisters, Frank Williams. Chelsea Theater, D. Gentry, Mgr.—Jones & Liston. Fairyland Theater, Mr. Ross, Mgr.—Glenn & Brogsdale. Foraker Theater, George Tucker, Mgr.—Hendricks & Lee.

Petersburg, Va.—Idle Hour Theater, E. E. Smith, Mgr.—Nit & Tuck, Spencer Finley.

Richmond, Va.—Hippodrome Theater, W. J. Coulter, Mgr.—Perrin & Crosby, White & Jordan.

Richmond, Va. — Dixie Theater, Chas. Somma, Mgr.—Terry & Terry, Hugh Turner.

Roanoke, Va.—Boston Theater, C. L. Andrews, Mgr.—Thomas Melton, Walker & Johnson.

Danville, Va.—Columbia Theater, W. A. Donlevy, Mgr.—Davis & Walton.

Lynchburg, Va.—Ford's Theater, R. F. Johnson, Mgr.—Murphy & Walker.

Wilmington, Del.—Hopkin's Theater, John Hopkins, Mgr.—Abyssinian Trio, Tim & Hester Moore.

Philadelphia, Pa.—Standard Theater, John T. Gibson, Mgr.—Aline Cassells and others.

Pittsburgh, Pa.—Star Theater, Abe Minsky, Mgr.—Bonnie & Somoura, Bradford & Jeannette.

Detroit, Mich.—Vaudette Theater, C. L. Dudley, Mgr.—Glenn & Taylor, Robinson & Miller.

Indianapolis, Ind.—Crown Garden Theater, Tim E. Owsley, Mgr.—Green & Pugh, Fisher & Fisher.

Cincinnati, Ohio—Lincoln Theater, Marion Brooks, Mgr.—Taylor & Taylor.

Louisville, Ky.—Ruby Theater, Wilhoit & Collier, Mgrs.—Ricks & Talbert, Wiggins & Wiggins.

Columbus, Ohio—Crown Winter Garden, Billy Smith, Mgr.—Crosby & Neeley.

RACE STILL HAS NO REPRESENTATIVE ON FILM CENSOR BOARD.

Maj. Funkhouser and His Aids Have Another Busy Week—Matrons Object to One Film and It Is Cut Out—Afro-Americans Still Ridiculed and Insulted.

3-14-14
The Chicago Defender

Moving pictures increase daily in Chicago and the work of the Censor Board headed by Second Deputy Police Chief Major M. L. C. Funkhouser becomes more arduous. This week they were so busy that special censor committees were appointed to assist them. No Afro-American was appointed on any of these committees nor is there one on the regular board. Films extremely objectionable to the race pass these examiners and are displayed all over the city.

The Italians were the first to score this week. Representatives of that race objected to one entitled "Little Italy" and it was immediately cut out. Afro-Americans constitute two-thirds of the patronage at some of the theaters where they are continually insulted and ridiculed but up to date they have not objected. Perhaps The Chicago Defender is wrong in its contention for representation on this board, maybe the time is not ripe, as was the cry in the recent aldermanic fight. We will wait another week.

MAYOR STOPS "NIGGER" AND "COON" ON BOSTON STAGE

On Complaint to Mayor Official Censor Hears Play and Orders Lieb Co. to Stop Using tte Insulting Words—Acts at Once on Protest to Mass. Branch of National Independent Political League.

On Thursday of last week the Mass. N. I. P. L. addressed a protest to Mayor Jas. M. Curley on the use of words "Nigger" and "Coon" in Boston theatres and on Friday found they had been stopped. The protest read:—

NATIONAL INDEPENDENT POLITICAL LEAGUE.
49 Cornhill, Boston, Mass.
May 12, 1914.

His Honor, James M. Curley,
Mayor of Boston, City Hall,
Boston, Mass.

Dear Sir:

Of late there have been several companies at local vaudeville theatres which use the words "Coon" and "Nigger" with reference to Colored people. This week the Herman Leib Co. presented "Dope" at the St. James theatre, run by Loew, and for the rest of the week are presenting it at the Orpheum, as enclosed advertisement from this morning's newspapers shows. We are reliably informed by members of our League that in this play Colored people are referred to always and repeatedly as "Coons" and "Niggers." These are, as you know, the most approbrius and contemptuous epithets applied to Colored persons. Their indiscriminate use at public playhouses insults the Colored people, hold them up to public ridicule and contempt and stir up race prejudice and hatred among our citizens living here in peace and harmony, bringing on conditions so lamentable in Southern sections where this play apparently originated.

We earnestly request that you investigate this performanced today to the end that it may be stopped as you did in the case of the "Nigger" Act in the Olympia theatre several months ago.

Yours for Justice,
WM. MONROE TROTTER,
Secretary.

Mass. Branch National Indepnedce Political League.
E. T. MORRIS, Chairman.

WHAT'S WHAT ON THE S. H. DUDLEY CIRCUIT.

The Freeman Newspaper 2-7-14

Week of February 2, 1914.

Washington, D. C.—S. H. Dudley Theatre, Lew W. Henry manager: Lewis & Lewis, J. K. Price. Howard Theatre, Andrew J. Thomas manager. Criswell and Bailey, Sellmen and Jackson, Perrin and Crosby, and Baby Mack. Foraker Theatre, Davis Bros. manager: Maude Jones.

* * *

Richmond, Va.—Hippodrome Theatre, W. J. Coulter, manager: Chadwick and Crippen, King Williams, Spencer Finley. Dixie Theatre, H. C. Everhart manager: Owens and Owens, Green and Pugh.

* * *

Danville, Va.—Columbia Theatre, W. A. Denlevy manager: Annie St. Clair, The Colemans.

* * *

Norfolk, Va.—Globe Theatre, J. Van Buskirk, manager; Baby Jim, Eddie Green, Smith and Jones.

* * *

Roanoke, Va.—Boston Theatre, H. D. Jones manager: Harris and Turner.

* * *

Philadelphia, Pa.—Circle Theatre: Susie Cook and other acts. Auditorium Theatre, John Smith, manager: Isola Ringold, Taylor Due and other acts.

* * *

Wilson, N. C.—Globe Theatre, J. J. Privett, manager: Hill Sisters.

* * *

Lynchburg, Va.—Ford's Theatre, R. F. Johnson, manager: Hendricks and Lee.

* * *

[redacted], N. C.—Auditorium Theatre, [redacted] Parker, manager: Green and [redacted] Smiley and Brown.

* * *

Fayette, N. C.—[redacted]'s Auditorium, E. N. Williams, manager: Will open on the Dudley time, Feb. 16th.

* * *

Pittsburg, Pa.—Star Theatre, Abe Minsky, manager: The Burtons, Jeffrey and Delyens, Leonce Lazze Johnson.

* * *

The Bijou Theatre, Durham, N. C., Mr. Lyons manager, Charlie Jones assistant manager, will open on the Dudley time, Feb. 16th.

* * *

Murphy and Walker are playing the Dundar Theatre, Dayton, and will play the Dunbar in Columbus with Cincinnati and Louisville to follow.

COLORED PICTURES THE LATEST IN FILM WORLD.

The Indianapolis Freeman

Popular and Original Al Bartlett, President of Fihm Which Produces Playlets Acted by Sons of Ham.

3-7-14

(By Special Correspondent.)

ATLANTA, Ga.—The Al. Bartlett Film Co., of Atlanta, Ga., who has for the past year been supplying the Animated — Pathe's Weeklies with current events of the south, also putting out advertising films, made the announcement this week that a tract of ground had been secured, and immediate preparations made to erect a first class day light studio, where they will start taking Negro films, acted entirely by Negro performers. This company released a firm some time ago of this class called "Slim the Cow-Puncher," which was a grand success and played all the larger cities, filling a solid week in the Grand and Lincoln Theatres, Chicago, a week in the Booker Washington Theatre, St. Louis, and other week stands which goes to show that this class of films are in demand. They will start releasing one reel a week and will no doubt increase the output soon. We will be glad to see their first efforts and are sure it will be true to the southland as their president, Mr. Al Bartlett, has been in the south many years and has studied the Negro race in their natural way.

PETER P. JONES TAKES MOVING PICTURES OF SHRINERS

The Chicago Defender 5-23-14.

Former State Street Photographer Heads New Company Backed by South American Capital to Show Afro-American Progress in the United States.

The march of the Mystic Shriners Sunday is to be perpetuated in moving pictures and incidentally Peter P. Jones, former State street photographer, again comes into the limelight in this new scientific fad. He was the operator of the machine and, strange to say, it was set up in front of the first place on State street that he did photograph work. Mr. Jones now heads a moving picture company, made up of South American business men, with a capital of $100,000, organized for the purpose of making pictures showing the progress of the Afro-American in the United States. This is the first moving picture ever taken of the Shriners and marks the beginning of a series of our marching organizations and other features of race life that will encourage and uplift. The pictures are to be exhibited in Brazil and other South American countries first.

ERECTS FINEST COLORED MOVING PICTURE THEATER.

The Freeman Indianapolis 3-21-14

Said to Be the Handsomest "Movie" House In the World. Owned by Charles P. Bailey.

(By Charles P. Bailey.)

ATLANTA, Ga., March 19.—What is said to be the finest colored moving picture house in the world is now nearing completion under the watchful eye of Mr. Charles P. Bailey, the well known theatrical magnate and promoter of theatrical enterprises, who is proprietor. When completed the new structure will have a seating capacity and will be modern in every particular. Mr. Bailey will install two of Power's latest improved motor-drive 6a picture machines, a $300 photoplayer for pictures. Also a $500 perfection concave screen. The management's intention is to run six "first run" pictures daily and continue the popular price for any seat in the house at 5 cents.

LEASE ANOTHER THEATRE

WASHINGTON, D. C., is to have another large theatre which will cater to the colored residents of the capital city. A deal was consummated last week whereby S. H. Dudley, the well-known comedian, and Andrew Thomas, the successful manager of the Howard Theatre, leased the American Theatre, formerly Kiernan's. This house is downtown in the theatrical district.

The theatre will be opened by Messrs. Dudley & Thomas in August, and will be conducted as a combination house. Vaudeville and motion pictures will be given and instead of playing at the Howard colored road shows will make the American Theatre their home. This arrangement means that the Howard will be devoted exclusively to vaudeville and motion pictures. The Dudley Theatre, a small house, will be turned into a picture theatre.

The American Theatre has a seating capacity of nearly 1,800.

Cincinnati Bulletin
JUN 13 1914

THEATER FOR COLORED PEOPLE.

New York, June 8.—New York's colored population are to have their own theater on Broadway. According to Jerome Rosenberg, he has entered into an arrangement with Laubrie Hill to present Darktown Follies at the Bijou, starting Monday, June 15, following up with other productions employing colored people exclusively. Lately the Bijou has been running pictures, or anything else that seemed likely to make a dollar, and the colored people proposition is presumably ventured along lines of taking a chance to get some coin.

FRONT VIEW OF THEATRE FOR NORFOLK'S COLORED PEOPLE, to be built on east side of Church street near Nicholson at a cost of $50,000. Bids for construction will be taken within the next ten days.

The Journal and Guide 5-11-14

WORK BEGUN ON NEW $50,000 COLORED THEATRE

Work of razing the old building upon the site of the new $50,000 Palace Theatre for colored people, on Church street, opposite Nicholson, began today.

This is the tneatre that is to be erected by a white syndicate for colored people exclusively, and about which there has been considerable talk of opposition upon the part of the Baptist pastors of the city.

A representative of The Journal and Guide interviewed an officer of the corporation a few days ago, to inquire of him the nature of the proposed new theatre. He said: "We propose to build this theatre in conformity with the most modern playhouses in respect to safety and sanitary appointments, and when it is completed it will operate strictly along moral lines. The theatre is being built to meet the demand of the respectable element of colored people who desire a theatre of their own. It will advance society and tend to uplift the morals of those who appreciate clean and legitimate theatrical productions and instructive moving pictures.

"As you know, there is not a theatre in the city at the present time that will seat a colored person, no matter how refined, anywhere except in the peanut gallery, where they are not only segregated to a disadvantage but are exposed to great danger in case of fire. The theatre which we will build will be prepared to handle the best of plays, there will be ample seating capacity, which will obviate the necessity of colored people going downtown and subjecting themselves to jim crow conditions in order to see a decent theatrical production."

When completed the structure will be the finest exclusive colored theatre in the country.

MR. JACKSON'S REPORT.

May 21, 1914.

Mr. Trotter, Sec. at Ind. Pl. League,
League,

Dear Sir—In regard to use of "nigger" and "coon" used in a head line act called "Dope" at the St. James' theater which I reported to you last Tuesday. And as secretary of Nat. Pol. League, you immediately reported to Mayor Curley, I wish to state that on Saturday afternoon I visited the Orpheum theater where the above act was being presented and both offensive words were ommitted and the word "Negro" substituted.

Yours sincerely,
WM. M. JACKSON.

Theaters — 1914

Picture Films

The New York News 9/27/13

ONE AFTERNOON RECENTLY WE ATTENDED A HARlem motion picture theatre. The house was attended exclusively by members of our race. The advertised feature was "Saved by Our Boys in Blue," an extremely amateurish production in three reels. The acting was not modeled on the present school of realism, nor on the school of romanticism—it was extremely melodramatic and full of bombast.

BUT THE CHIEF FAULT OF THIS PICTURE WAS that it catered to racial prejudice. The hero, a member of the fair, just and divinely appointed Anglo-Saxon race, in a petty controversy with an Indian took undue advantage of the red man. When the wrath of the Indians was called down upon him, the author of the scenario placed his puppet creatures in such a position that the unthinking element would accuse colored races of barbarism. And yet the managers of this Lenox avenue house expected an audience of black men and women, many of whom had Indian blood in their veins, to applaud this instigation of racial prejudice and moreover to return the next day.

TOO OFTEN WHITE MOVING PICTURE HOUSES built for the patronage of colored people present pictures that are contrary to the true sentiment of our race. First of all they obtain comedy releases containing caricatures of the black race. These watermelon, chicken-stealing comedies are elaborately billed in black belts as colored moving pictures. The young of our race who see too often these pernicious libels on our character become imbued with the loss of selfrespect. Therein lies the danger. And in addition to the danger is the gruesome thought that members of our own race, some living in Harlem, participate in these productions. Let us say that the pittance they earn is as vile as the pieces of silver Judas threw into the Potter's field.

ANOTHER TYPE OF MOTION PICTURE CONTRARY to colored sentiment, too often displayed in colored houses, is the Civil War picture. Herein Southern scenario writers attempt to shift the sympathy of the audience to the Southern Confederacy. "The Lost Cause," or what to our people is and will always be "The Damnable Cause" (because it represented the immortalization of slavery), is so pictured as to make us want to see the flag of Dixie triumph over the Stars and Stripes. Such pictures are and should always be odious to members of the African race in America.

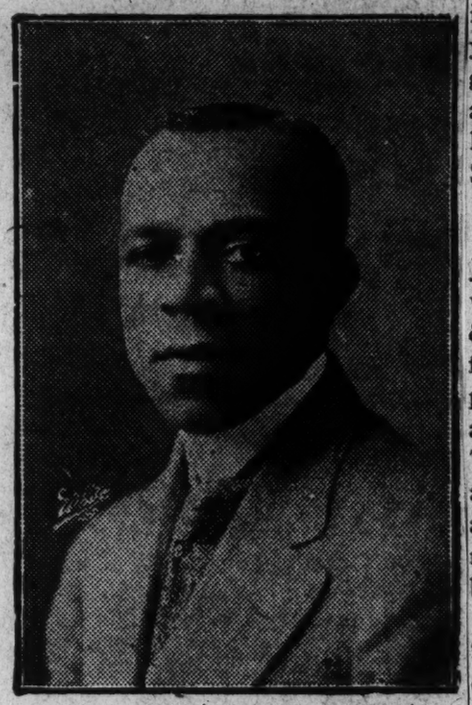
NO MATTER IN WHAT PART OF THE COUNTRY these pictures are displayed let our people prove their independence by a rigid boycott. Racial prejudice cannot be broken down until we ourselves strike the first blow.

LAFAYETTE THEATRE.

(BY LESTER A WALTON.)

J. ROSAMOND JOHNSON is playing a vaudeville engagement at the Lafayette Theatre this week, and the occasion is noteworthy for many reasons. The appearance of Mr. Johnson at the Lafayette marks his retirement from the stage, his intentions being to bid goodbye to the footlights to become general supervisor of music of the Music School Settlement for Colored People, located in New York City.

Just ten years ago the team of Cole & Johnson was one of the headline acts in vaudeville and a big favorite with the theatregoing public. Just ten years ago "Bob" Cole and J. Rosamond Johnson, assisted by James W. Johnson,



J. ROSAMOND JOHNSON

were regarded as the leading composers of popular songs in America and abroad. Just ten years ago such tuneful compositions as "Under the Bamboo Tree," "Congo Love Song" and "Lazy Moon" were being hummed with avidity by thousands and any publisher was ready and willing to print any composition submitted by Cole & Johnson.

It was this famous team that blazed the way in vaudeville for song writers. Not until they made their debut in their own compositions was vaudeville a fruitful field for the composer of popular pieces. It is a source of gratification to many colored Americans that no act in vaudeville has commanded more respect than Cole & Johnson. Very often colored acts are artistic hits on the stage, but the judgment displayed in deportment and along other lines does not win for them respectful consideration.

After the death of "Bob" Cole in 1911 J. Rosamond Johnson formed an act with Charlie Hart, formerly of Avery & Hart. The team went abroad and later Mr. Johnson was given charge of the large chorus at one of the leading theatres in London. In February he returned to America and appeared in vaudeville for a short time with Tom Brown, later doing a single turn. It has long been the ambition of Mr. Johnson to retire from the stage and devote the greater part of his time to conducting a conservatory where the colored youth with musical leanings might be given a thorough course of instruction, and he is eagerly looking forward to his new work at the Music School Settlement for Colored People.

The sketch presented by J. Rosamond Johnson at the Lafayette Theatre this week is characteristic of the old Cole & Johnson act—high class, clean, refined and entertaining—the sort of a pianologue so immensely enjoyed by audiences in big time vaudeville houses. There is a variety of musical selections and other brands of music are given an opportunity to be heard, besides the most ragged ragtime. Mr. Johnson will be at the Lafayette for the entire week.

Bailey & Teare are heading a big act, "Fun in the Parlor," which bears the earmarks of developing into a good, marketable skit. The act would be in greater demand if an exterior instead of an interior setting was used. With a stronger opening chorus and a few changes made in musical numbers the act should prove a winner. The finish is of the whirlwind variety, several of the members using brass musical instruments.

Chappelle & Muse have a singing act above the average. Both have good voices which they use advantageously. It is not necessary for Muse to make an effort to inject comedy into his numbers, as it dectracts from his work. With the bass voice he has the audience is more desirous of regarding him seriously than viewing him in a humorous light during the rendition of such standard bass songs as "Asleep in the Deep."

The Royal Trio made many friends the first half of the week with their singing. Little Jerry, the little man with the big voice, was amusing, and the Menards, acrobats, pleased in No. 1 spot.

Monday the Lafayette Theatre returned to vaudeville. That the house is even more popular to-day than prior to the engagement of the Darktown Follies is being emphasized by the large houses in evidence both afternoon and evening.

The country store feature continues to be the talk of Harlem, and on Tuesday and Saturday evenings many are compelled to stand. Wednesday evening is amateur night, and ambitious young men and women who aspire to take up the stage as a livelihood are given an opportunity to display their histrionic wares.

A two-reel photo play, with an all-star colored cast, will be shown the second half of the week.

FOSTER, THE MOVING PICTURE MAN, RETURNS

First Chicago Man to Make Films with Afro-American in Laudable Pursuits Returns from Southern Trip—Gave Reporter His Idea of Future of Business.

"Hello, Mr. Foster, when did you arrive?" asked a Defender Reporter of Chicago's pioneer moving picture producer Monday night. "Just got off the train," said he. "I am feeling fine and could tell you enough to fill the pages of The Defender, as my experiences have been numerous as well as amusing, but all have been valuable and helpful," said W. M. Foster, manager and director of the Photo Play Co., and who is known as "Juli Jones" throughout the country. "What have you to say about the future of the Afro-American in moving pictures?" "It's the first big opportunity ever presented to race business men to make money. But they will have to handle the business in a more up-to-date manner than they have done in the past. It was the race's songs that put America on the map musically, and yet the white man has made many of the songs and the man of the race to mop and clean his floors. I heartily endorse the attack of The Chicago Defender on the theaters showing pictures that are degrading and making the race ridiculous from every viewpoint. Stealing chickens and similar pictures only appeal to the ignorant (over)

class and race-hating whites.

Race Pictures Big Hit.

"Strange as it may seem, Afro-American moving pictures are a big hit throughout Europe. Every big manufacturer in the country has made photo plays of the race and sent them to the old country. The Lubin company now has fifteen in the old country, staged from the white man's idea of Negro life. The South has gone wild over moving pictures. The moving picture has been a great help to the race in the South in that an opportunity is given them to see great acts and actors that they were heretofore barred from viewing. Like the North, the 'movie' can be seen dotted all over the Southern cities."

Traveled Through Florida.

Mr. Foster journeyed from Chicago to Florida and visited every moving picture studio along the route and was treated cordially. When asked what was the future of the Foster Photo Play Company and his contract with the Warner Feature Film Co., he said: "The trust had promised to buy prints from his firm, providing they met the approval of the National Censors' Board and special censors in various cities. I am glad to state that The Defender was the first paper to encourage me in my efforts. I take the liberty to state that in the near future I will have another film to excel the far-famed 'Railroad Porter'."

STATES THEATRE DISPLAYS VILE RACE PICTURES

Southside is Indignant Over Pictures and the Chicago Defender Investigates and Finds That The Proprietor Was Showing Objectionable and Insulting Scenes.

CENSOR BOARD IS LAX IN DUTY

"Tale of the Chicken" and "Mother of Men" Should Not Be Allowed on Boards—Intelligent People Should Not Attend Houses That Allow Such Pictures Shown—State Street "Movies" Must Be Careful.

It is seldom that easy-going Chicagoans are as wrought up and indignant almost to violence as they were Tuesday night. The cause of their displeasure was the moving picture offering at the States Theatre, 35th and State streets. This much was learned from several groups of people excitedly discussing the matter along "the Stroll." A reporter for the Chicago Defender decided that a matter causing so much talk needed investigation.

The Tale of the Chicken.

Huge signs outside announced the feature was the "Tale of the Chicken." A view of the pictures showed the most disgusting films witnessed on State street. One Lubin is down as the author and the reel pictures an illiterate going into a coop and stealing a chicken. The scene centers around a love affair. This illiterate uses the feathers of the stolen chicken to defeat a rival. He sneaks some feathers into the innocent man's pocket. He is arrested for rifling the hen roost and the grand climax comes in court when this evidence is taken out of his pocket.

Entive Scene is Raw.

The entire chicken scene is raw and vile. Laid as it is, it is revolting and the surprising thing is that the proprietor of this house, which is patronized entirely by the race of people that he allowed to be disgracefully pictured Tuesday night, should allow such pictures to be shown. We would think that pictures to uplift and show the good and not the bad would be the first thought of a "Movie" proprietor.

"Mother of Men."

Another picture equally as bad was entitled "Mother of Men," by Warren. This was supposed to show a slave stealing a white child, the hunt for her, and other exciting things. In the first place, this picture is foolish. Slaves do not steal white children, and if they did they could not find a place to hide them. The Chicago Defender disapproves of such depraved pictures and brands the last one as a lie from start to finish.

Why Not Good Pictures?

There is plenty of material right at hand for the right kind of pictures, and we ask the race to support us in this case as it did in a similar case at another theatre. This newspaper has no thought of advertisements when it makes this complaint, as it has done with the same thing with its best advertisers.

Where is Censor Board?

The company supplying the films bars members of the race, but at this time the fight is not against them, but against low, degrading pictures of the race that had no business to pass the censor in the first place. It is hard for us to believe that the patrons of the States Theatre are below the average class, for occasionally we have seen good people there, but if the race continnes to tolerate such pictures it will be hard to determine their status.

City Fathers Stop Negro Dance

Objectionable Feature Ordered Discontinued at Lyric Theatre—Practically Nude Negro Woman Proved Distasteful.

Feature is Severely Criticized

By All Daily Papers and Received in Silence by Audience—Construed as Insult to Negroes.

The City Commissioners have again gone on record as being opposed to a useless parading of the shortcomings of the Negro, or in placing him in any light before public audiences that might tend to bring about strife. During the week of the presentation of "Some Song Revue" at the Lyric Theatre, the celebrated Frederick V. Bowers, noted sentimental song writer and the possessor of an unusually lovely tenor voice, was the headline attraction in a bill of first-class vaudeville entertainment at the Lyric Theatre.

In the presentation of "Some Song Revue," at the close of the performance, Mr. Bowers does some very good singing and is supported in variety acts by a company of six. Appearing in a love scene with a beautiful young lady, there is seen in the background a Negro couple making love under a red umbrella. Later after a song and dance by Mr. Bowers and one of the young ladies, a Negro buck and wing dancer is introduced. The crowning infamy, in the consideration of theatre-goers who have frequented the Lyric during the week, was the presentation near the close of the act of the Negro man and woman in aboriginal costume, the woman nude to the waist, pushing a pickanniny in a cart and followed by the man, similarly garbed, beating a bass drum. Perhaps the idea was to show the great difference in aboriginal music and dancing and

Considerable criticism was directed against the act by the white people, who failed to evidence any enthusiasm over what would have otherwise have been a star performance. The daily papers, in their criticisms, were especially severe and after investigating the act for themselves, the commissioners ordered the Negro dancing cut out.

This news is gratifying to that element of Negroes who are sick and tired of the race being burlesqued on every occasion, and on all sides nothing but commendation for the commissioners is to be heard.

THE AFRO-AMERICAN FILM CO.

The Indianapolis Freeman

Meeting With Success—"One Large Evening" Scores at Lafayette Theater, New York.

4—18—14,

The Amsterdam News of New York in its issue of April 10th had the following to say of the Afro-American Film Company:

"One of the best visualizations of every-day life was thrown on the screen at the Lafayette Theater the first half of this week, under the title of 'ONE LARGE EVENING.' There are many scenes of excrutiatingly funny complications that reflect much credit on the author. The scenario was written by Mr. Hunter C. Haynes, who has made a careful study of the methods of the various white scenario writers and directors and has formulated his own ideas on the subject with the view of producing his own film productions. The theme is simple. By itself there would hardly seem to be enough to make even a five minute entertainment, but as the story develops, one scene leads to another in such rapid succession that one's interest is held without a break. The action is such as might and actually does occur, at times in our every-day life. Much credit, however, must be given to the direction and interpretation, the direction in this case embraces both form and treatment of an almost flawless production. Mr. Haynes has succeeded admirably in his effort of producing a comedy production with abundance of action. The entire production might well be that of a veteran author, so careful is the story knitted together, while the trifling details which prove pitfalls to the less experienced producer have been scrupulously guarded against. the picture caused great laughter among the reviewers, the actors seemed to catch the spirit of the situation and succeeded in bringing out all the laughable points artistically. The caste offers three important characters, the doctor, Chas. Gilpin, the doctor's wife, Marie Young, and the parson, which was very effectively acted by Leon Williams. Miss Marie Young has never before been seen to better advantage than in this production. Miss Sarah Greene Byrd and Iva Johnson are very attractive in their respective parts. The picture was manufactured and presented by the Afro-American Film Co. It is said that the company has just completed negotiations and made contracts with some of the largest colored theaters in the United States for the exclusive screen rights of their film productions. Within the last six months they have booked their features in Chicago, Detroit, St. Louis, Kansas City, Indianapolis, Columbus, Cleveland, Dayton, Topeka, Little Rock, New Orleans, Savannah, Birmingham, Memphis, Knoxville, Washington, Baltimore, and a number of the smaller cities.

CENSOR STOPS THE INSULT.

On Friday afternoon Secretary Trotter called the Mayor's office on the telephone and asked official censor Casey about the protest. He said that on Thursday the day of receiving the protest of the N. I. P. L. he had viewed the play and adjudged the words complained of as objectionable features and requested the management not to continue their use.

After expressing appreciation to Mr. Casey, the Secretary called the Orpheum on the telephone and inquired at what hour this play went on. The reply was at 4.02 p. m. The Guardian clerk, Mr. E. L. Morris was then sent to witness the play. He reported that no words "Nigger" or "Coon" were used and that in every instance the word "Negro" was used and so as to seem pointed.

Wm. H. Jackson reported case, finds Protest Successful.

The original report was made to the Secretary of the N. I. P. L. by Mr. Wm. H. Jackson, a member of the League. Within an hour thereafter the protest was handed in at the Mayor's office. On Saturday Mr. Jackson viewed the play and reported to the League that where previously the words "Nigger" and "Coon" had been used the word "Negro" was used in every instance, the players emplasizing the word, perhaps "sore" because they had to do it.

The League and Citizens of Color and others commend this action under Mayor Curley's regime. It is very valuable to the Colored people to stop the use of these insulting words in theatres.

New York Times,

16 June 1914

COLORED THEATRE OPENS.

The Old Bijou Shows "The Darktown Follies of 1914."

The colored population of New York now has a theatre of its own on Broadway. Last night the Bijou Theatre, once a famous playhouse, which for several years had been devoted to moving pictures, reopened as a regular playhouse for colored patrons. White people are not barred, however, and there were almost as many of the latter race in the theatre as there were negroes.

For the opening attraction "The Darktown Follies of 1914," a show in which all the performers are negroes, was the bill. This musical play, with the same company, ran for several months last Winter in an uptown theatre, and a few weeks ago, in condensed form, was played at Hammerstein's.

Last night's opening was not entirely auspicious. The theatre was only about half filled, but those present enjoyed the singing and dancing of the colored company.

The management of the Bijou is still in the hands of Walter and Jerome Rosenberg, and the ticket seller and taker are white men. Most of the other employes of the theatre are negroes, the ushers being colored girls.

Theaters—1915
Moving Pictures.

BIGGEST MOTION PICTURE DEAL.

Hunter C. Haynes Closes Deal With Big White Film Company to Produce

A SERIES OF FIFTY NEGRO COMEDIES.

The Freeman

To Be Released One Each Week, Exclusively Through The Universal Film Exchanges—Means $25,000.00 Melon for Negro Actors.

Special to The Freeman.

NEW YORK CITY, Mar. 4.—Hunter C. Haynes, the foremost motion picture producer of our race, has closed a contract with one of the big white moving picture companies to produce fifty comedies. This is something very big in the Colored Motion Picture world, and will give the colored picture actors a chance to show just what they can do.

Much has been said, and great stress laid on the Negro performers as 'movie" actors. It has been clearly shown that Negro comedies are gradually coming to take their place with those pictures classed as entirely entertaining, or pleasure giving, is rapidly becoming an established fact. But it yet remains to be shown whether the Negro can qualify for this lucrative field of popular amusement. Never before in the history of motion pictures has originality held out greater reward to the Negro performers. It is an open race, free to all who think they can run well enough to be near the front at the finish. The ones who stick to the conventional and who insist on doing tomorrow just exactly what they did yesterday will, despite the fine theatre and even despite the fine pictures, find themselves far distanced in the race, also the ones who have the crude notions of "showmanship" as it was practiced a generation ago are sure to bring up the rear of the procession, and take their seats in the class of "The Also Ran." Mr. Haynes deserves much credit for his persistent fight for the recognition of Negro comedies, by the big white companies and should be well supported by the profession. For the past two years Mr. Haynes has produced some very high-class screen productions, the most noted one being "Uncle Remus Visit to New York," which has been playing in many of the leading Negro theatres of the country, and receiving favorable newspaper comments. The Haynes Photoplay Company will continue as heretofore booking direct to the exhibitor special Negro features which will be released about once a month. Mr. Haynes states that arrangements have been completed and work will be begun immediately on a series of fifty comedies, which will be released exclusively through the Universal Film Corporation. The cast who will appear in the first of the series will be as follows: Charles Moore, Bobby Kemp, Julius Glen, Leon Williams,, Allie Gilliam, Tom Fletcher, Abbie Mitchel, Carita Day, Jennie Sheppard, Grange LeCooke and Madam Williams. Mr. Haynes has been careful in selecting those who will look the part and also portray the part given them. While Mr. Haynes will personally direct and stage all the comedies, many of the scripts, themes and plots will be written by [illegible] Shipp and Alex Rodgers at

Hunter C. Haynes.

SAYS COLORED MOVING PICTURE BUSINESS MAY GET NO FURTHER.

Unless Colored Exhibitors Decide to Give More Support in the Future.

The Freeman

3/13/15

Edward V. G. Scranton, sales manager of the Afro-American Film Company of New York, spent several days here this week looking after the interest of his firm while here. Mr. Scranton seemed very much pleased with the outlook of the "movie" business here, but speaks deploringly of Chicago, Detroit, St. Louis and other cities in this neck o' woods so far as colored moving pictures are concerned. Wednesday afternoon a one reel comedy entitled "Love Me, Love My Dog" was given a trial run before a half dozen colored movie house owners at the Columbia Theater, Mr. James Nickelson's house in Indiana avenue. The picture proved to be one of merit so far as clean comedy was concerned and Mr. Elwood C. Knox, manager The Freeman, and others, highly complimented Mr. Scranton and his company for the true manner in which the colored man is pictured just as he is and "not falsify him in any manner." Mr. Nickolson, who is one of the most progressive moving picture men in the state, readily accepted the reel and will, perhaps, further his contract.

In regard to the standstill condition of colored moving picture business gave out the following statements to a Freeman reporter:

"The condition of colored moving pictures and colored actors is in its infancy, but I am afraid it will get no further unless the colored exhibitors will give them more support. The Afro-American Film Co. is now making nice, clean comedy, with the best colored actors. The scenarios are being written by a scenario writer who also writes for the Vitagraph and other large film corporations. They have tried to picture the colored man as he should be and not falsify him in any manner.

"There has been so much trash put out by film companies representing the colored man as a chicken thief, crap shooter, etc., that it has almost disgusted him, and he is very susceptible when he sees a colored film advertised. But he can rest assured that any film advertised by the Afro-American Film Co. cannot but meet his approval.

"When you stop to think there are only 283 colored houses in the United States as against 32,000 white houses, that is, if we cannot get a hearty cooperation the enterprise must naturany fall by the wayside. To the northern brother, remember you are more fortunate than your southern brother. You have the right to patronize any house in the north, but your poor southern brother must look at his own theatre or go without amusement. Then also realize the fact that the theatres in the south are all small, mostly 200 seat houses; that the exhibitors capital is limited; that he can pay only a small amount for his service. If the largest colored towns of the north will not exhibit nice, clean colored pictures there would be no use in trying to make them for the southern houses, who does enjoy them and want them.

"Do you realize the fact that it cost the Afro-American Film Co. almost as much to make 1,000 foot picture as it does the white film corporation? Then realize the fact of the limited territory as against theirs. Then also remember that your brother has had very little opportunity to appear before the camera and you cannot expect to find at once a Charles Chaplian, a Maurice Costello, or a Mary Pickford."

"BIRTH OF A NATION"

AN INTERVIEW WITH MISS JANE ADDAMS

The Freeman

"Pernicious caricature of the Negro race" is the way in which Miss Jane Addams, of Hull House, Chicago, expressed her opinion of the motion picture drama, "The Birth of a Nation," now being shown in New York, in which is told a story of Reconstruction days and Ku Klux Klan violence in the South following the Civil War. After having seen the film, Miss Addams softened no terms in her condemnation of it.

"The producer seems to have followed the principle of gathering the most vicious and grotesque individuals he could find among colored people, and showing them as representatives of the truth about the entire race," she said in describing her impressions of the play. "It is both unjust and untrue. The same method could be followed to smirch the reputation of any race. For instance, it would be easy enough to go about the slums of a city and bring together some of the criminals and degenerates; and take pictures of them purporting to show the character of the white race. It would no more be the truth about the white race than this is about the black."

"One of the most unfortunate things about this film is that it appeals to race prejudice upon the basis of conditions of half a century ago, which have nothing to do with the facts we have to consider today. Even then it does not tell the whole truth. It is claimed that the play is historical; but history is easy to misuse. It is undoubtedly true that some of the elements of the plot are based on actual events; but they are only a part of the picture. You can use history to demonstrate anything, when you take certain of its facts and emphasize them to the exclusion of the rest.

"Nobody denies that in the haste and confusion of the period after the Civil War, the men in control of politics did very tyrannical and short-sighted things and made a great many mistakes. The "carpetbaggers" from the North, who went and influenced the Negroes against interests of the whites unquestionably did a great deal of harm; to present the tendency they sented as the only one is as unto the North as to claim that utherners wanted to oppress egroes would be to the South. the film shows a ridiculous in a southern legislature, to he election of a majority of has been obtained by deg whites of their votes. Neslators are shown taking off oes at their desks, drinking from flasks while making gestures, acting in all sorts of uncouth ways. It is laughably false to the whole truth.

"Then there is the impression that is created of the Ku Klux Klan —perfectly ridiculous . The Klan takes the place of the melodrama hero, always doing the noble thing and rescuing the heroine in distress. There are the revolting scenes of the pursuit of one white girl, which rouse feeling against the Negro; and then there follows a second similar scene of attempted forced marriage between a powerful mulatto politician—there may have been such vicious individuals as this man is shown to be; but they were certainly exceptions—and a white girl. Of course, the Klan breaks in just in time to prevent the success of the design. At every turn the Klan is made to appeal to the enthusiasm of the spectator as the heroic defender of a victimized people. None of the outrageous, vicious, misguided outrages, which it certainly committed, are shown. I am not interested in loading blame for those outrages on the men who made up the Klan; it was natural that in the heat of the times they made mistakes, just as did the men of the North. I am simply contending that what this play tells of it is not the whole truth.

"Of course the spectators applaud the Klan; it is not shown to them except to stir their sympathy. Of course they applaud slights and contempt for the Negroes; they are shown only as despicable brutes.

"It is certainly to be hoped that such a film can be suppressed. As an appeal to race prejudice, it is full of danger."

"Do you recall any portions of the play that you found particularly objectionable?" she was asked.

"No; it was rather the whole tone of the second part," was the reply. "Of course, there are the unpleasant episodes in which white girls figure; but the evil is rather in the dominant attitude of mind toward the Negro. As I have said, it seems to me an attempt to make him appear worse than childish and brutal and vicious—actually grotesque and primitive and contemptible."

"How far did you observe that this attitude of mind influenced the spectators?"

"It is hard to tell, of course. Certainly I felt that they were made to feel a prejudice against Negroes; some showed approval in applause when the hero refuses to shake hands with the mulatto politician, and they were roused to the point of clapping enthusiastically, before the end of the pictures, whenever the Ku Klux Klan appeared. That was the noticeable thing about the play —the success of the glorification of the activities of the Ku Klux Klan, contrasted with the base and elemental character of the Negroes, misrepresented in the ludicrously perverted scenes of plantation life. The production is the most subtle form of untruth—a half-truth."

The National Association for the Advancement of Colored People is

now taking active steps to have the play suppressed and has issued a summons out of the Magistrate's Court against David W. Griffith and Mr. Aitken, the producer and owner of the film, to have them prosecuted for maintaining a public nuisance on the grounds of endangering the safety of the public and offending public decency.

COURT ASKED TO STOP VICIOUS MOVIE SHOW

Complaints were sworn out by the N. A. A. C. P. against D. W. Grimth, proprietor of the moving picture, "The Birth of a Nation," now running at the Liberty Theatre, charging that the picture was vicious and a menace to public morals. The case was called on Tuesday in the Morrisania, Court, but was transferred to the Jefferson Market Court and the hearing set for Friday, March 19.

Inquiry by THE AGE at the Mayor's office on Wednesday elicited the information from one of the secretaries to the Mayor to the effect that Mayor Mitchel has sent a member of his staff to see the film. The report from this attache, it is said, was unfavorable to the parts of the film relating to the Negro and reconstruction happenings.

The Mayor's secretary also states as his belief that the picture is calculated to have an injurious effect upon the relations between the white and colored people and that it should be stopped. The Mayor is deeply interested and is looking up the law in the matter that he may find out the extent of his authority and will probably have a representative at the Jefferson Market Court on Friday when the case is called for its hearing.

A strong effort will be made to secure legal action by the courts or by the city authorities to the end that the objectionable features of the film may be eliminated. Many of the most representative people of the community have condemned the picture, many objecting also to the representation of the assasination of President Lincoln.

MISS SARAH E. WOODS MOVIE PICTURE WRITER.

(By Genevie Reubin.)

Milwaukee, Wis., May 21.—Miss Sarah Elaine Woods, the daughter of Rev. J. S. Woods, pastor of St. Mark A. M. E. church of this city, has felt for some time that her future was destined to be that of a playwright and as many offers have been made for moving picture stories she decided to try her luck, and to her great joy she has been made an offer for one of her stories by a leading "movie" house. During her leisure at the West Division High and elsewhere, she has managed to jot down a few notes and thereby continued to pen several beautiful short stories. The most thrilling of her works is "The Sacrifice," a love story with adventure and trials interwoven, in a manner equal to some of our great writers. She has contracted with a local paper for weekly instalments of the story. Miss Woods and her family are well known throughout Illinois and Wisconsin, where Rev. Woods has pastored. * * * Mr. Geo. Weaver, a well known musician of this city and one of the famous Weaver

WHAT'S WHAT ON THE S. H. DUDLEY CIRCUIT.

Week of March 22, 1915.

Washington, D. C.—S. H. Dudley Theatre: Anthony & Washburn's Idea Musical Comedy Co. Crown Theatre opens on the Dudley time very soon. Howard Theatre: Billy King Incomparable Repertoire Company.

Richmond, Va.—Hippodrome Theatre: Hoyt & Starks, Ethlyne & Duke.

Roanoke, Va.—Boston Theatre: Edwards & Hardee.

Danville, Va.—Columbia Theatre: Bowman & Burnette.

Philadelphia, Pa.—New Standard Theatre: Ramsey & Nickerson, Lew Kenner Stock Co.

Pittsburg, Pa.—Star Theatre: Gray & Dunlap.

April 5th, the Crown Garden Theatre, Indianapolis, Ind., will open again on the S. H. Dudley Circuit.

Pittsburg, Pa.—Lincoln Theatre: Van & Clovette.

Louisville, Ky.—Ruby Theatre: Cissel & Harlam. Olio Theatre: Dunham & Smith.

Augusta, Ga.—New Globe Theatre: Cooper's tock Co.

The Majestic Theatre, Champaifn, Ill., will open on the S. H. Dudley time April 5th.

The Amos Theatre, Paducah, Ky., will open about May 1st, on the Dudley time.

The Byron Brothers opened at the Howard Theatre, Washington and proved to be one of the prettiest colored acts on the American stage. It was quite a hit.

AUGUSTA CITIZENS MAD WITH MOVIE CO.

[illegible] Ga., March 16.—[illegible] people of Augusta are indignant over [illegible] alleged trick played on them by the [illegible] Film Corporation, and a mass meeting has been called to pass resolutions denouncing the company. It is charged the film corporation sent a motion picture company to Augusta under pretence of staging "The New Governor." The Mayor was induced to pose, the state militia to act a scene, 5,000 Augustans played the mob, and after the picture was finished the company was given a great send-off.

After the company had returned to the North advertisements of "The Nigger," by Edward Sheldon, appeared, stating that the play was produced in Augusta. This advertisement exposed the deception and stirred Augusta to wrath. As a result, steps will be taken to prevent the exhibition of the film here and in other Georgia cities. It is also proposed to extend the crusade against the film throughout the South.

FIRST NEGRO FILM DRAMA PRODUCED IN BIRMINGHAM

Special to The Advertiser.

BIRMINGHAM, ALA., Sept. 11.—A negro love romance, written by a negro and played by negro actors, has just been completed in Birmingham on several hundred feet of film and will make a round of some 900 moving picture theaters throughout the country that cater to negroes. This is the first picture ever made where the negro is placed in a different position than with a razor or pistol and chasing other negroes or in some ludicrous position.

The picture was made with scenes laid in Birmingham, better residences of wealthy negroes of this city being used throughout the film. The drama was written by Isaac Fisher, a negro editor at Tuskegee, Ala., a close personal friend of Booker T. Washington, and the title is "When True Love Wins."

The film was manufactured by the Southern Motion Picture Company as an experiment, heretofore the belief being that negroes would rather see white people in pictures than negroes. The best amateur talent among negroes of the better class in Birmingham was engaged in the play put on.

NEWS

BIRMINGHAM, Ala.

FEB 10 1915

NEW THEATER OPENED FOR NEGROES OF CITY

A new theater for negroes, said to be the finest in the South, located on Fourth Avenue between Seventeenth and Eighteenth Streets, had its first performance Wednesday afternoon beginning at 2:30. The theater will carry first run motion pictures, and is owned and controlled by negroes. In this respect, it is the only one of its kind in the city. It is in the building formerly occupied by the Acme Laundry.

The theater is equipped with comfortable seats, a mirror screen, and, with the lower floor and balcony, will accommodate 400 persons. The name for the new playhouse is to be decided upon in a contest. The Consolidated Amusement Company, incorporated, of which Oscar W. Adams is president and Edward L. Snyder, Secretary and Treasurer, controls the theater.

JERSEY NEGROES FORM THE DOUGLASS FILM CO.

Special to THE NEW YORK AGE.

JERSEY CITY, N. J., Nov. 10.—A new racial enterprise which will probably assume large proportions is the Frederick Douglass Film Co., organized in this state by some of the leading Negro citizens, with $100,000 authorized capital stock. The offices are at 19 Kearney avenue, Jersey City.

Officers of the organization are Dr. Walter G. Alexander of Orange, president; Dr. I. Alfred Lawrence, vice-president; Dr. George E. Cannon of Jersey City, treasurer; Anthony R. Mayo, secretary; Dr. William S. Smith, financial agent; William H. Purdy, assistant financial agent. Directors—Jas. W. Roberson, Wiliam Simmons, William H. DePeur, J. E. Churchman, Walter Carter and William H. Farrell.

The company offers for sale its capital stock of twenty thousand shares at $5 per share.

New York Sun

25 March 1915

THEATRE FOR NEGROES.

$45,000 Building to Go Up Near Lenox Avenue.

On the south side of 135th street, 85 feet east of Lenox avenue, a neighborhood in which mostly negroes live, is to be erected a two story fireproof theatre to accommodate 1,000 people. It will have a frontage of 67.6 feet and a depth of 99.11 feet with a facade of brick and terra cotta with a bust of Abraham Lincoln on replicas on either side of the entrance. This theatre will be known as the Lincoln. Alexander J. Bruen is the owner. Henry D. Downs is the lessee and the architects are Jardine, Hill & Murdock, who have estimated the cost at $45,000.

New York American

25 March 1915

Jardine, Hill & Murdock, architects, filed plans for a two-story vaudeville house for negroes, to be erected on the south side of One Hundred and Thirty-fifth street, 85 feet east of Lenox avenue, by Henry D. Downs, who has leased the site (67.6x99.11) from H. L. Bruen. It will cost approximately $45,000, and be called the Lincoln.

Theaters — 1916

Moving Pictures

FEATURING NEGRO PROGRESS IN MOVING PICTURES — THE LINCOLN JUBILEE EXPOSITION, TUSKEGEE; THE EIGHTH ILLINOIS REGIMENT AMONG THE STANDARD PRESENTATIONS— A VARIED PROGRAM VIVIDLY SET FORTH, STANDING EMINENTLY A RE-BIRTH OF THE NATION.

The fine art of making motion pictures has not been confined to a special people. This fact was proven last week in this city, Indianapolis, when the splendid pictures by the Peter P. Jones Film Company of Chicago were shown at the Washington Theatre.

Before this time moving pictures of colored people by colored people have been shown and which showed that the picture makers had the idea and the ability. Since then both the idea and ability have greatly improved. In fact, Peter P. Jones, the artist, is an artist without any kind of qualifications. He has had great and varied experience, the result being that his work stands with the best that is being turned out anywhere.

Mr. Jones is a graduate photographer; he is a member of the American Association of Photographers. He has taken prizes in both branches of this work. As a color artist he is listed with the best in the world. His work is known in Paris. For years Mr. Jones was identified with the Victor Georg galleries; was also with Moffett and for three years was in charge of the development of the Matzene studio. Beyond all of this almost matchless experience is the grand work which was thrown on the screen to the view of the curious throngs.

As for things that stand for the real and enduring, and for monumental growth of the race, perhaps, the splendid buildings and spacious well-kept grounds of Tuskegee are the most inspiring. One thinks of all this as the result of the ingenuity of a member of the race, and occupied by the race. Nothing like these scenes have been seen here before.

The art triumph of the presentation is decidedly the Eighth Regiment scene. The dusky hued American sons, stocky and stout, appearing no less than models, looking for the world, in their fine ensemble pose and poise as those classic, martial frieze which remains to us of ancient Greek and Roman architecture.

A distinct feature of these pictures is where the troops are being reviewed by Governor Dunne of Illinois, Col. Dennison and his staff of officers. Here the artist and his subjects seem to have been at their best. The most exacting military martinet and the severest art critic would have been convinced and satisfied.

This fine work was carried out in the camp scenes and in the "On to Cuba," and in the pleasing little drama which was supposed to have been enacted on that soil. In this playlet were included all the little turns known to the moving picture art. Nothing was undone that tended to make a complete and satisfactory whole.

The colonel's daughter, "Lucy," the captain who courted her and the major who failed in his suit was realistic, leaving an impression on the memory owing to the faithfulness to the ways of men. It is a rare thing to see one of the race depicted by the race as a rascal or a scoundrel. As the story goes, Major Duplex was that, because, worsted in his love by Captain Smith, who wins "Miss Lucy." The plot was clean cut, holding through in spite of the spirit of war that enveloped all. One gets a real war glimpse with all of its possible horror.

The Lincoln Jubilee Exposition is an opportunity to learn what was done at that exposition, and which is thought to have been the best held in memory of the fifty years of freedom. The Illinois exhibition is a bit of revelation to all who did not have the pleasure of seeing the show as it was in Chicago. Everything shown has that lavish appearance, the appearance of richness and plenty, and over which booths presides cheery, happy faced women and men whose pleasing features and energetic personality sensing the life of the colored people of that remarkable city.

Other states and cities are shown as having exhibits, all of which were in keeping with the general exposition spirit. These are so artistically shown and with such felicity, seemingly, that we dare say it causes feelings of regret on the part of those who had no share in the splendid panorama of industry. The great hall was a veritable bee hive, live with industry, and also with visitors which makes for an exposition in the broadest sense.

The comedy scenes are but another evidence of the versatility and ability of the artist. The comedian is funny, and which is not a very easy task when he has no lines to speak. He, of course is greatly assisted by the artist who must get the comedian right "properties," and which must be assembled right and correctly photographed.

Peter P. Jones has done all of this, giving the public a telling sample of a number of the more important phases of moving picture making.

There should be no hesitancy in going to see the pictures. They are of fine art value, thus redounding to the credit of the Negro artist, Mr. Jones. They show the progress of the race admititng of but little distinction between the races when considering similar lines. They stand also as representative of performers who, in many cases were posing for the express purpose of producing the films.

The management of the production speaks of it as the re-birth of a nation, somewhat in answer to that orgie of contempt and reflection known as the "Birth of a Nation." These pictures, the re-birth of a nation, are the true birth of a nation as it concerns the Negro race. They tell the story of the ascent from life's hovel to where the Negroes fused and became one with other people in the great melting pot of the nation. They do not show the ugly past; it is known well enough. The victories are the subject, leaving it to the dead past to bury its dead.

The management says that it has merely presented a beginning. It looks that way if it takes advantage of its opportunities. Our race profits largely by seeing white pictures, but there are still other lessons to be learned and they must come from pictures of ourselves by ourselves. The tendency has been to laugh at and scoff at pictures of the race. Thing of it! A race will not amount to much if it has no ideals or "idols." The management of these pictures gives pictures that are applauded and if they keep this up its mission will be as sure and certain as those of the church and school room.

The Freeman, Indianapolis, Ind. Illustrated Edition Mar 11 1916

In the Movies!

(Chicago, August-September 1915)
Gorgeous Elks' Parade; Historic National Baptist Convention
TWO REELS

Negro Soldiers Fighting for Uncle Sam

THREE REELS

Progress of the Negro

FACTS FROM FARM, FACTORY AND FIRESIDE
Tuskegee and its Builder; Mound Bayou, Miss., A Negro City built by a Former Slave, Prime Factors in

THE RE-BIRTH OF A NATION

—ALL INCLUDED IN THE MOVING PICTURE SPECTACLE—

THE **DAWN** OF **TRUTH**

Write for Paper & Releases

Peter P. Jones
FILM CO. (Ltd.)
3849 State St., Chicago, Ill.

JONES' SPECIAL: "The Troubles of Sambo and Dinah"
A Laugh in Every Foot of Reel

SPECIAL ENGAGEMENT **Lincoln Theatre** TWO DAYS
Fifth & John Sts., Cincinnati, O.

SUNDAY MONDAY **APR. 2nd & 3rd** Admission Lower Floor 15c Balcony 10c

LAFAYETTE CHANGES

(BY LESTER A. WALTON)

MESSRS. MORGANSTERN & WALTON have retired as lessees and managers of the Lafayette Theatre which they operated for nearly two years with marked success with the exception of the past nine weeks, during which period they encountered a combination of adverse circumstances. However, their chief reason for giving up the theatre was the too exacting demands of the landlord, who still believes that the house should bring a rental of $25,000 a year. New York Age

Every effort was made to get together with the owner of the theatre. A substantial sum of money was offered, together with gilt-edge security as a bond, but the head of the Jarmulowsky estate refused to do further business unless his exacting demands were complied with, which would have been suicidal.

It has developed, however, that white men doing business on the East Side have formed a company to conduct the theatre with the Jarmulowskys owning an interest, and that this combination was formed before efforts were made to succeed Messrs. Morganstern & Walton. It has also developed that before an understanding had been reached between the former lessees of the theatre and the owners regarding the lease the Jarmulowsky people had selected as manager a white man who is said to enjoy a large measure of popularity among a certain element of colored people in Harlem and who is said to exert a large amount of influence among them. 2/10/16.

The following figures will give the public an idea of what a big proposition the Lafayette Theatre is, exclusive of one of the largest items—the rent:

From May, 1914, to February 6, 1916, nearly $50,000 was expended in salaries for talent, two-thirds of which amount was given to the colored performer.

From May, 1914, to February 6, 1916, nearly $15,000 was expended in salaries for house help, all of which was colored.

From May, 1914, to February 6, 1916, nearly $7,000 was expended for country store prizes.

Not a cent is owing to any performer except Miss Anita Bush, who is due three hundred and some odd dollars, having been paid in five weeks over $1,000. Settlement will be made with Miss Bush as soon as practicable.

It will always be a source of great pride to be able to point to the fact that within two years I was largely instrumental in paying to the colored theatrical profession thousands and thousands of dollars—more money than paid in a similar length of time by any other colored theatre in America.

My experience as manager of the Lafayette Theatre has been only an incident in my career, preparing me for the larger work ahead of me. And the knowledge of human nature and other valuable lessons learned will certainly serve me in good stead. My interest in advancing the cause of the colored theatrical profession has always been honest and sincere, and my efforts toward its elevation in the future will be along similar lines as the past—constructive and conservative.

As for the new management of the Lafayette Theatre, they not only have my best wishes but my sincere sympathy.

RACE PROGRESS IN MOVIES

The Journal & Guide 10/21/16

GREAT MOTION PICTURE PAGEANT WILL BE MADE OF NEGRO STATE FAIR AT RALEIGH, N. C., OCT. 24-28.

(Special to Journal and Guide.)

Raleigh, N. C., October 20.—The management has great pleasure in the announcement that arrangements have been completed by which the coming great Negro Fair will be placed in the moving picture shows. This is something entirely new and must prove very attractive. The films will be made daily and will give life-size views of the big show as it is going on from day to day. Exhibitors, exhibits, racing, midway scenes, the moving throng all will be shown. Be there and have your picture appear with others. These films will be largely used to advertise the next fair in all parts of the State and the pictures should be made as representative as it is possible to make them. No charge, all free. Be sure and be there.

The Address of Governor Locke Craig

On Thursday the fair should attract thousands. The Governor is not only an eloquent speaker, but is more. His diction is ornate and classic and his words are highly charged with the best and wisest thought. He is a true North Carolinian and we can not hear him without feeling a deeper love for the old State. There should be a tremendous outpouring of our people to hear Governor Craig.

The Agricultural Exhibit.

Present prospects promise a splendid display of agricultural products of all kinds. Our farmers have made good crops, prices are soaring, and there is every incentive to an excellent show of their progress. And this is specially desirable in view of the fact that the exhibits and exhibitors are to be filmed and will enter into the moving picture show. We feel to urge our farmers to make their displays just as full and as attractive as possible.

The Parades—Automobile Show.

The parades each day will be grand. The splendid Durham Band will furnish the music which guarantees a high order of service. On Wednesday, October 25th, there will be a grand parade of bicycles, floats, motorcycles and automobiles. Prizes for the best and most artistically decorated automobiles will be awarded as follows:

First prize, $12.50; second prize, $10.00; third prize, $7.50; fourth prize, $5.00.

Stock Parade.

All stock entered for prizes will be paraded around the track on Wednesday and judgment passed on them in front of the grand stand.

Motorcycle Races.

Motorcycle races will take place Wednesday and Thursday for purses of $25.00. See premium list for rules.

Durham Day—Thursday.

Thursday of the week will be known as Durham Day. It is hoped that the Magic City will turn out in full and make the occasion a notable event in the history of the Fair Association. Let the whole population take a day off and come.

Educational Day.

Friday, as usual, will be Educational Day. All our schools will be closed on that day and will be out en masse. The educational exhibits from the various schools will be the feature of the day. These will be superb. Many of our leading institutions promise their very best efforts.

Practical Demonsrations in Domestic Science and Household Industry.

There will be practical demonstration in cooking, canning, soap making, etc.

Social Attractions, Grand Musical Festival, Marshall's Ball.

The social side of the Fair this year will offer a rare opportunity for in the history of Negro Fairs. Chief among these will be the grand concert and musical festival to be given by the members and congregation of St. Ambrose Episcopal Church, Thursday night, the 26th, and the Marshall's Ball on Friday night at the auditorium. This magnificent building with a seating capacity of 5,000 will be elaborately decorated for these occasions.

The Midway Will Be Lively.

This year the midway will be crowded with high class, clean amusements and there will be many free attractions. Altogether Fair week this year will offer a tare of opportunity for pleasure and profit. The prosperous condition of people, the high prices our farmers are receiving for their crops, the general good cheer everywhere apparent, should cause an attendance at the coming Fair unprecedented.

THE NEGRO IN THE MOVIES

7/1/16

ALLMON-HUDLIN FILM COMPANY, NEW NEGRO ENTERPRISE, TO PRODUCE AND EXHIBIT MOVIES. STORY OF PROGRESS WILL BE TOLD IN MOTION PICTURES. 6-23-16

St Louis Argus

To put the Negro in the movies is the plan and purpose of the newest Negro business enterprise projected in St. Louis. The new company is known as the Allmon-Hudlin Film Company, and its purpose is to tell the history of the progress of the Negro American in vivid motion pictures.

Charles Allmon, the head of the new firm, is a practical moving picture operator and has been engaged for several years in giving moving picture exhibitions in St. Louis and in suburban towns.

Richard A. Hudlin, one of the best known daily newspaper writers in St. Louis, Mo., who is also a veteran actor and dramatic manager, will be associated with Mr. Allmon as manager of the new enterprise.

The promoters of the new enterprise believe they have discovered a new and fertile field worthy of all the brains and capital that can be put into it to develope its possibilities, in telling the true story of Negro American life in realistic motion pictures.

The rapid growth of the motion picture business has led many writers to class it as a momentary fad, that will decline as rapidly as it rose in popularity, but all thinking people can see that the moving pictures have come to stay, and that they are instruments capable of much good or much evil, according to the way they are used.

In all the motion picture films now being exhibited, as in the daily press the Negro gets but incidental notice except as a criminal or a menial. Out of all the motion picture producing companies in the United States there is not one that has devoted a single reel to pictures of special interest to Negroes.

It is to fill this immense gap and supply a much needed improvement in the moving picture business that the new enterprise was projected by Messrs. Allmon and Hudlin.

The new film company has been engaged for several weeks photographing scenes of interest to the Colored people of St. Louis, which they will begin to exhibit next week to the public, in a series of exhibitions.

Among the attractive pictures that will be thrown on the screen will be pictures of the exterior and interior of the largest and finest Negro churches, showing the pastors and congregation in action and the choirs in solemn processional. Several of the largest public schols have been photographed in St. Louis, East St. Louis and Brooklyn, Ill., showing the principal and teachers with the pupils in action. The St. Louis Colored Orphan Home was pictured on May Day, together with the crowd of more than 5,000 spectators present, and the Masonic parade, led by the K. P. Juvenile Band. The St. Louis Old Folks Home will be shown with the crowd in attendance at their annual outing. One of the big attractions of the program will be a life-like picture of the annual field day of the public schools, showing the big crowds in the grandstand, the racing and jumping, May pole dances and mass drills. A baseball game between the St. Louis Giants and the Nashville Giants will be among the attractive features.

Theaters — 1916
Moving Pictures

ENQUIRER

Philadelphia, Pa.

MAY 22 1916

NEGRO COMPANY PRESENTS OTHELLO

Shakespeare Tragedy Given Sincere and Painstaking But Unique Performance

Audience of Good Sized Proportions Views Ethiopian Interpretation of Work at Walnut

Shakespeare's tercentenary anniversary celebration has resulted in a number of interesting revivals, but it is safe to say that none of them have had more news interest than the performance of "Othello," by a company of negro actors, which opened at the Walnut Street Theatre last night before an audience of goodly proportions and marked the first performances of the immortal Bard's plays in some years in this city by a negro organization.

Anyone who went to the playhouse prepared to jibe must have found reason to reconstruct that attitude, for surely a more serious minded and sincerely intentioned body of players have not appeared in a long time. There was, too, a notable absence from the tendency to rant and tear a passion to tatters and for that reason one could not say that the tragedy was overdone. There was a laudable restraint and a consistent and conventionally intelligently interpretation, but withal not of the kind to hold, thrill or impress.

The principal faults seemed to be a lack of the technique necessary to carry out the conceptions individually and collectively of the characters, which resulted in much slurring and disregard of the metre of the blank verse, and on the whole a too causual and commonplace and low-pitched performance. The role of the noble Moor was intrusted to Edward Sterling Wright, who had apparently gone to great pains to present an historically correct characterization, even to such a detail as the carrying of a scimitar instead of the regulation sword. There was considerable dignity and effort at naturalness without the cardinal sin of flippantness which has passed with some interpreters of late as modernism, but there was a lack of the depth, evenness and well-poised strength that would distinguish the soul tragedy of all time from the casual and undistinguished woes of an obscure householder.

John H. Ramsey was the Iago, a superficial and very light Ancient, whose conception was evidently more noteworthy than his ability to present it effectively suggesting dimly the craft and cunning of the character masking under rude innocence, but never clearly depicting the burning hatred of the Moor that dominated his every action. Margaret Brown was the Desdemona, a part that she played more like the irresponsible young girl of frivolous tendencies that is a by no means unfamiliar figure today than the demure and guileless heroine that Shakespeare drew. Among the other characterizations, that of P. A. MacDougal as Brabantian had much merit, but the youthful voice of the Duke of Venice belied his venerable makeup as done by Joseph Alston.

NORTH AMERICAN

Philadelphia, Pa.

MAY 22 1916

NEGRO PLAYERS GIVE 'OTHELLO' AT WALNUT

Creditable Performance by Edward Sterling Wright and His Company

A NOVEL PRODUCTION

What is said to be the first performance in this city of a Shakespearean play by negro players occurred at the Walnut Street Theater last night, when Edward Sterling Wright and his company opened an engagement of one week in "Othello."

Just why these negroes, in what is evidently designed as a contribution to the Shakespearean Tercentenary, should have chosen this dark tale of the credulous Moor, is difficult to conceive. It would seem that there are several other plays which could be more readily molded to their purposes.

It may be that the play was selected—just as many modern plays are selected—to dress the person of the "star" with a congenial role. If this be so, Mr. Wright made the most of it. His work as Othello was constantly in the foreground last night from the histrionic point of view.

There were several other members of the company who obviously were prompted by ideals of the highest and most serious type. Otto Foster as Cassio, John H. Ramsey as Iago, Elmer Leon Payn as Roderigo, and Margaret Brown as Desdemona, were the most conspicuous of these.

On the whole, however, the production proved effective entertainment last night, particularly in the light shades of comic relief with which the piece is at times endowed.

MOTION PICTURE NEWS

ss: New York City

JUN 1 - 1916

NEGRO COMPANY ORGANIZED IN LOS ANGELES

Special to MOTION PICTURE NEWS.

Los Angeles, June 17.

Believing there is a field for subjects in which negroes appear as the players, Los Angeles negroes have organized the Lincoln Motion Picture Company, which is a partnership with sufficient capital to make a number of two-reel pictures. Noble Johnson, who has played Indian and negro parts at Los Angeles studios for the past two or more years, is president and leading man. Dr. J. T. Smith is treasurer and Clarence Brooks, secretary. Buelah Hall is leading woman of the company.

Prior to the organization of the company, the members investigated the field, and found in excess of a thousand theatres, the majority located in the south, conducted solely for negro patronage. In the opinion of the organizers, there is a field there for pictures made wholly by negroes, they believing such subjects will draw usual patronage.

The first subject of two reels, which as yet has not been named, shows possibilities for the colored race to improve their conditions if they seek education. The leading man is a graduate of a colored men's college, secures employment in his chosen vocation—civil engineer—by a heroic deed, in which he saved the life of a big factory owner's wife. There is a love interest throughout, and the photoplay points the way to happier days for negroes if they will but persevere.

CRESCENT NOW IN HANDS OF COLORED PEOPLE

New York News

The Crescent Theatre, at 36 and 38 West 135th street, Harlem's pioneer theatre, is now owned and controlled by colored people. This well-known house has been taken over by the Walbiltan Photoplay Co., Inc., which was organized especially for that purpose, with an authorized capital stock of $10,000. This news will be hailed with delight by persons throughout the country, because almost every visitor to New York and Harlem has at some time visited the Crescent Theatre.

The officers of the Walbiltan Photoplay Company, Inc., are: J. W. Watson, president; Pope B. Billups, secretary, and Joseph A. Tanner, treasurer. Mr. Watson is widely known throughout Greater New York, having been deputy sheriff of New York under Sheriff Griffenhagen and being a prominent member of the Clubmen's Beneficial League, Inc., together with many other fraternal and social organizations. Mr. Billups, who has managed the theatre for some time, is thoroughly known to most Harlemites and is a young man of no mean ability. Mr. Tanner, the treasurer of the company, is one of Harlem's pioneer businessmen, whose keen business insight has earned him a neat income.

Under the present management, the company intends to give the patrons of the theatre an opportunity to share in the profits, which their patronage makes possible. There are 400 shares, which will be offered to the public at a par value of $10 per share.

WORK STARTED BY NEW JERSEY FILM COMPANY

(Special to THE NEW YORK AGE.)

JERSEY CITY, N. J.—The Frederick Douglas Film Co., a corporation composed of some of the leading Negroes of the State, has started actual work on its first photo play, a three-reel drama, "Winning His First Suit," which will show various phases of Negro progress since emancipation.

The leading characters will be portrayed by Jersey City people, Miss Lula Askin, Miss Florence Snead and Frederick Quinn being cast for the leading roles. The pictures will be staged by the Centaur Studio of Bayonne, and the scenes of the play will be laid in Virginia. The Rev. W. S. Smith, an active member of the Douglass Film Co., spent several days in Virginia selecting the prospective settings for the pictures, and the players, with the camera man and manager left Jersey City Tuesday night. They were met in Washington by Mr. Smith and taken on Wednesday to the points in Virginia selected for the pictures.

The play is expected to be released June 15, or not later than July 1. Officers of the company are: Dr. W. G. Alexander of Orange, president; Dr. I. A. Lawrence of Elizabeth, vice-president; A. R. Mayor of Jersey City, secretary; Dr. George E. Cannon, treasurer.

PRESS

Philadelphia, Pa.

NOV 12 191

PLAN THEATRE FOR COLORED PERSONS

New York Syndicate Buys Church at Broad and Lombard for $100,000.

Instruments Ready.

All instruments left for record to October 21 are ready for delivery.

The old church property at the southwest corner of Broad and Lombard Streets has been sold for Frederick H. Keiser, of Pottstown, who bought it about two years ago, to the Quality Amusement Company, of New York city, for $100,000. The sale was negotiated by E. C. Brown, real estate broker, 427 South Broad Street, representing the buyer, and R. T. Shaw, representing the owner.

The buyer intends to improve the property by the construction of a modern theatre, to cost between $60,000 and $75,000, which will be devoted largely to the development of dramatic art among the colored people. The promoters are already operating three theatres, the Lafayette, in New York city; the Howard, in Washington, and the Colonial, in Baltimore. Such Broadway successes as "Forty-five Minutes from Broadway," "Madame X" and "To-day" are given in these houses, and are said to suffer nothing in comparison with their production by white companies.

The old church was used for many years by the United Presbyterian Church, having been sold to Mr. Keiser about two years ago. It is assessed at $85,000 and has frontages of 78 feet on Broad and 92 feet on Lombard Street.

NORTH AMERICAN

Philadelphia, Pa.

MAY 17 1916

1078 ACTORS IN PLAY TO SHOW NEGRO'S EVOLUTION

'Star of Ethiopia' Staged Before 7000 Persons in Convention Hall

The evolution of the negro race was cleverly shown in a brilliant home talent production, entitled "The Star of Ethiopia," staged in Convention Hall last night. The play was written by W. E. Burghardt DuBois, and was produced by members and friends of the centennial general conference of the African Methodist Episcopal Church. It will be repeated Thursday and Saturday nights of this week.

The story of the play shows the evolution of the negro from the time of Ham to the present day, showing how the black race has become civilized and ducated. There were many spectacular cenes, some graceful dances and much haracteristic music, including the chant of the native African, the early Egyptian bamboula marches, civil war songs and modern plantation melodies.

The police estimate makes the number of people in the audience at about 7000, in spite of the rain. By actual count 1078 persons took part in the play. The proceeds will be devoted to various charities connected with the African Methodist Church.

"THE REALIZATION OF A NEGRO'S AMBITIONS"

Star Chapter August 8/18/16.

"The Realization of a Negro's Ambitions," a new photo play, will be seen at the Rialto Skydome and the Movie Theater, Monday evening, August 21. This scenic production comes from Los Angeles, Cal. It was made by the Lincoln Motion Picture Co., a Negro Firm and was acted by an all-Colored company. The picture was first shown

in Los Angeles, July 26, and Manager James went to extra expense to bring it to St. Louis so early. The picture is not a knock-about, side-splitting, low burlesque, but a two-reel drama with an interesting theme. A picture of class with a little comedy and a few thrills mixed. Don't forget it. At the Rialto and Movie, Monday.

THEATRE FOR COLORED PEOPLE

Site Purchased for New Venture at Broad and Lombard Streets.

The old church at the southwest corner of Broad and Lombard streets, formerly owned by the United Presbyterian Church, has been sold by R. T. Shaw, representing Frederick Kayser, of Pottstown, to the Quality Amusement Company, of New York, for $100,000. The sale was negotiated by E. C. Brown. It is on a lot 78 feet front on Broad street by 92 feet along Lombard street, and is assessed at $85,000.

The Quality Amusement Company intends to improve the site with a modern theatre, costing between $60,000 and $75,000, to be devoted largely to the development of dramatic art among colored people. The promoters are already operating three theatres, the Lafayette, in New York; the Howard, in Washington, and the Colonial, in Baltimore. Such plays are produced as "Forty-five Minutes from Broadway," "Madam X" and "Today."

POST

Chicago, Ill.

JUN 17 1916

THE "[illegible]" play by Laurence Eyre, which [illegible]illiam Harris Jr. recently announced for production, has been named "Sazus Matazus," whatever that may signify. The play is a comedy in three acts, and every member of the cast will appear in "blackface." Among those already engaged are Suzanne Willia, Mildred Morris, John Webster, Dan Collyer, Harry Cowley, Bernard, Thornton, Robert Smith, Francis J. Gillen, Dorothy Lewis and James Gardner. The premiere is scheduled to take place in Atlantic City on June 26.

Theaters—1917
Moving Pictures

NOW IS YOUR TIME TO ACT

Your Opportunity to be a Part Owner to Share in the Enormous Profits of

"The Birth of a Race!"

A Million Dollar Photo Play is Passing

Over 600 white and 150 colored people in Chicago and others in every state in the Union have invested. The entire number of shares have been turned over to us for sale. The sales are large. The shares are going very fast. An investment in like Photo Plays would have paid you from 300 to 3,000 per cent. in a very short time. Your chance to make a lot of money is before you.

Freeman 4/7/17

Now is Your Time to Act!

The Photoplay is of Interest to All Humanity

President, Edwin L. Barker,
A man who has produced real Motion Pictures.

Secretary, John C. Williams,
For six years Attorney of Sanitary District of Chicago.

Treasurer, John Gullikson,
Assistant Cashier Union Bank of Chicago.

Depository for Funds, Union Bank of Chicago.

Clip, Fill Out and Mail this Coupon today, and full information about the **"Birth of a Race"** will be sent you:

Giles P. Cory & Company.

Brokers, Suite 416 National Life Building, Chicago, Ill.

Reference, Any Bank or Trust Company

Please send me without obligation on my part full information about the "BIRTH OF A RACE."

NAME.....

AMOUNT.....

CITY.....

"THE BIRTH OF A RACE."

Philadelphia North American
4/29/17

The True Story Of The Negro Will Be A Part Of This Big Photoplay

The thing which strikes at the heart of democracy—which all too often saps energy, weakens efficiency, and blocks the way of progress—which sometimes grows into war and death—is racial prejudice, nearly always foolish, and frequently without reason.

The United States is made up of all races. The future greatness of the nations depends upon how well these races can be melted into a race of Americans—how well they can live and work in harmony.

This is to be the theme of the million dollar photoplay, "The Birth of a Race," which is now being prepared.

Woven into a big human story of smiles and tears and thrills is a message dealing with the folly of race hatred. This picture will first entertain, because people first seek entertainment. But the downright weakness of hating one's neighbor, because he happens to be a Negro, or Jew, or Italian, will be driven home, and all people will carry the lesson away with them.

One of the chief illustrations used in "The Birth of a Race" will be the Negro. There are several reasons for this. Of all races that have come to this country, the Negro has become American through and through. He was here before the Puritans. He has helped to make the nation what she is. He was forced to lower depths than any other race ever was forced and out of those depths he has climbed faster than any other race ever has climbed.

So, something of the Negro's past, present and future will be pictured, and this will help to form a background of racial understanding and betterment.

With such a subject, it is not strange that "The Birth of a Race" has been given a hearty endorsement by men like Governor Frank O. Lowden, of Illinois; Julius Rosenwald, of Chicago; Major Moton, of Tuskegee; Dr. Frissell, of Hampton, and hundresd of business men, educators, ministers, editors and others, representing all races and nationalities in the country.

Edwin L. Barker is president of the Birth of a Race Photoplay Corporation, and will supervise the entire production and exhibition. Mr. Barker has had a wide picture experience, and was chosen because of his peculiar fitness.

Geo. Frederic Wheeler, late of Triangle Film Corporation, and Emmett J. Scott, secretary of Tuskegee, are writing the story of the picture. Harry T. Burleigh will compose the music.

The production of the film will be made by the Selig Polyscope Company, one of the oldest, largest and most successful picture organizations in America. The direction will be by Colin Campbell, director of "The Spoilers," "The Crisis," "The Garden of Allah," and other big Selig features.

Thus it is seen that every department is in charge of experienced men.

"The Birth of a Race" will provide a full evening's entertainment, and will first be exhibited in the largest theaters.

Literature, giving full information, will be mailed to all who write the Birth of a Race Photoplay Corporation, National Life Building, Chicago, Illinois.

"THE SCAPEGOAT"

Trade Yorkad
5/7/17

THE Frederick Douglass Film Company's latest and most ambitious photoplay, "The Scapegoat," was thrown on the screen for the first time Monday afternoon at the Simplex Theatre, 227 W. Forty-second street, to an audience composed of newspaper people, theatrical folk and those directly interested in the production of the picture. The strides made by the colored motion picture industry within the past year or so are strikingly obvious when one brings to mind this company's previous offerings.

"The Scapegoat" is an adaptation from the story written by Paul Laurence Dunbar, and is in three parts. In the past the work of staging Negro photo plays has tended toward the amateurish, but thanks to Lawrence B. McGill, who was assigned to this most important duty, "The Scapegoat," as stated by its producers, "measures well up to the standard of photo plays of today," particularly as to the grouping of characters and things. Another big improvement is that the pictures are plainly seen.

In adapting the picture from Dunbar's story the producers have encountered the usual difficulty of endeavoring to be consistent with the story of the author, who brings about radical changes in the twinkling of an eye—with the stroke of his pen—while on the screen there must be a wealth of detail in workng up to the big scenes. Those inclined to be technical could say "The Scapegoat" lacks a certain cohesiveness of sequence. To speak plainer United States, the characters, at times, are thrust into new environment and new conditions with startling abruptness. As a case in point, *Asbury* is seen as a single man and the next scene shows him with his wife and child—quite a hurdling of periods. A marriage ceremony, an important event in everyone's life, should not have been omitted.

Putting dialect into the mouths of our doctors (or near doctors) and ministers seems to be the rage among writers of the drama and photo plays, although these race representatives are supposed to be classed among the "intellectuals" of the race. I find it difficult to become converted to this "modern view," especially when the picture is made by a colored firm and principally for colored theatres.

The picture is well acted by capable performers, Abbie Mitchell, Walker Thompson, Maud Jones, Sydney Kirkpatrick and Leon Williams occupying the limelight, while Mabel Young, "Little Jeff," Jack Thornton and little Lorraine Harris are among the others in the cast who have reason to feel proud of being identified with the picture.

Leon Williams plays two parts. While his makeup in each is good, and the fact that he does both well speaks well as to his versatility, yet a picture is robbed of some of its realism when an actor plays more than one part. Of course, this discovery may not be made by many outside of Mr. Williams' circle of acquaintances.

There are a few more trivial details that I am sure will soon be rectified, such as the misuse of the word "their" for "there" in the sentence: "There is he only girl for me," and the misspelling of "susceptible." It was gratifying to note that when *Asbury's* child was sick a colored doctor was summoned, even if few colored lawyers were in evidence at his trial.

The directors and members of the Douglass Film Company of Jersey City

are Traverse A. Spraggins, president; Dr. I. Alfred Lawrence, vice-president; Dr. G. Warren Hooper, secretary; John M. Washington, assistant secretary; Dr. George E. Cannon, treasurer and manager; Walter Carter, chairman of the Finance Committee; Dr. W. S. Smith, supervisor; Dr. W. G. Alexander, James W. Roberson, William H. DePaur, William Simmons, George E. Morris, Robert S. Hartgrove, L. E. Mabry, Thomas Lomax and Alex. T. Brown.

The members of this company deserve great credit and encouragement for the perseverance manifested in their struggle to produce a photo play worthy of serious consideration and commendation. There is more sustained dramatic interest in "The Scapegoat" than any Negro photo play that has yet been produced, and it easily takes rank as the best to date. L. A. W.

PROMINENT RACE MAN INVESTIGATES COLORED FILM COMPANY

NOAH D. THOMPSON, CALIFORNIA REPRESENTATIVE, NATIONAL COMFORT COMMITTEE FOR COLORED SOLDIERS, REFUTES STATEMENT THAT RACE FILM COMPANY IS CONTROLLED BY WHITES.

Dallas Express 12/1/17

Los Angeles, Cal., Nov. 30.—(Special to News, Dec. 1).—Owing to the general impression in various localities that because of the superb productions, the self made standard, the ability to produce high class productions; the immense success of the Lincoln Films and the fact that the leading characters have been used in the production of the best pictures of today with the biggest firms in the world, that the Lincoln Motion Picture Co., Inc., of this city is owned and controlled by white financiers with the management in the hands of Race members, is entirely refuted by the following statement and copy of telegram sent by Mr. Thompson:

November 18.

Prof. Kelly Miller,
Pres. Nat'l. Comfort Com. (Col.)
1105 You St., N. W.,
Washington, D. C.

Have investigated claims of the Lincoln Motion Picture Co., Los Angeles. Find them prepared to make excellent motion pictures. Directors and majority of stockholders are patriotic Colored men and women.

(Signed)

NOAH D. THOMPSON.

1711 East 55th St., Los Angeles, Cal.

Mr. Thompson, who also holds a position in the Editorial Department of one of the largest daily papers in California, has made a thorough investigation of the holdings, claims, etc., of the Lincoln Corporation; inspected their books, investigated the promoters, incorporators, etc., of the firm and states it is one of the most promising Corporations that it has been the Negroes' privilege to absolutely OWN AND CONTROL.

EBONY FILM CORPORATION EXHIBITS SOME OF ITS LATEST PRODUCTIONS FOR THE BENEFIT OF THE BIGGEST DISTRIBUTORS AN DTHEATER OWNERS.

The Interstate, Dec. 22 1917

By Sylvester Russell.

On November 22d a special exhibition of Ebony Film Productions was given for the benefit of representatives of the large distributing concerns such as the Paramount, Universal, William Fox, etc., was given at Wurlitzer's Fine Arts Hall on West 41st street, New York City. The hall which seats about one hundred and fifty was filled and the consensus of opinion was that the Ebony Comedies as a whole were on a par with the best comedy productions that are now being turned out. Many present were loud in their praise and were surprised to know that the Negro could accomplish as much as a screen actor as these pictures show that he is accomplishing. Representatives from some of the largest distributing concerns were not backward in saying that most of the pictures exhibited were good enough to book at such theaters as the Rialto, The Broadway and Loew's theaters, the largest theaters in the downtown district of New York City. So well impressed were some with what the Ebony Film Corporation is doing that we are told a contract with a certain large distributing concern is now pending and it is expected that by January 1st Ebony Comedies will be on the program of a large distributing concern the bulk of whose business is among the largest and finest theaters.

One particular thing is noticeable in these pictures and that is they are comedies without that old time stuff which some people expected to see especially in Negro plays. The pictures exhibited are all single reelers and called farces by some of the motion picture newspaper critics who do not hesitate to write and say that these plays are a diversion and will amuse and please in most theaters.

The pictures exhibited are all single reel farces and are as follows:

"In at the Finish," a fair picture, full of pep from start to finish; "The Busted Romance," a picture in which the acting is almost perfect, as one of the largest film distributors remarked; "Run All Around," a race horse picture; "Spooks," another single reel comedy which is a chase picture; "The Porters," and "Some Baby."

The above were only a few of the productions the Ebony Film Corporation has ready for the market.

It is interesting to know how the actors in these pictures are improving and above all, we are glad to welcome novel pictures of this kind in which members of our race take all of the important parts. If the Ebony Film Corporation meets with the success that its present work shows, it looks like the Negro will have at last attained a recognized position as a screen actor. It is up to those that take parts in these pictures to make themselves valuable as screen actors and when one once is a recognized screen star, regardless of his or her complexion, there is always a chance for that one to receive a good big fat salary.

As special representative of the Freeman, I called on Manager Luther Pollard at the office of the Ebony Film Corporation in the Transportation building, 806 South Dearborn street, Chicago, on his return. In an interview, like other managers, he stated that he looks upon the Freeman as the national official and authentic organ of the colored race in show business which will be of much value in advertising, early next year.

AT THE MOVIES

The Daily Herald, 10-15-1917.

Dr. Walker's—the great colored moving-picture writer and producer—picture, "The Slacker's Dream," will be seen at the Carey today. This picture is a two-reel burlesque and was written by Dr. Walker last spring, while in Baltimore. The players are an all-star colored cast. For cinema photography the word is unexcelled while the players are all professionals. This picture is followed by a short showing of the colored soldiers.

"The escape," another of his pictures to be shown, while it has not the ginger that "The Slacker's Dream" has, it will hold your interest from the beginning to the end. The Buddy Austin Players do themselves much credit as well as the producer. This great play will appeal to the children as well as the older people.

Theaters—1917

GIBSON'S NEW STANDARD THEATRE!

Interior and Exterior Views of this Model Play House, Owned and Controlled by John T. Gibson—Member Mt. Olive Lodge No. 27, Philadelphia, Pa.

BY J. H. GRAY.

Gibson's New Standard Theater is located on South street, near Twelfth, the third greatest business street in the city of Philadelphia, where realty now is soaring sky high. Never before in the history of this city has a colored man been involved in a business proposition where he has invested nearly a half million dollars. Through city ordinances introduced by the business men on South street and passed by the councils, the street has been made beautiful from the Delaware to the Schuylkill rivers. This theater, the largest building on South street, is centrally located and is therefore surrounded by street cars running in every direction, which makes it easy of access to its many patrons and which also accounts for its crowded condition in stormy weather, because, coming from the north, east, south or west, the patron has only a half block to walk to and from the cars. As you approach the building the exterior attracts your attention. It is very simple and plain, depending entirely upon its immense proportions and attractive lines for its beauty and design.

The front walls are built of A. A. No. 1 pressed brick and painted an orange cream tinted with lavender, which immediately catches the eye for its daintiness and prepares the way for what you expect to see upon entering this spacious building. The gallery entrance and exits and the stage entrance and exits are on South street, besides numerous other exits on the side, neither in any way interfering with the other. Bunches of electric lights of 250 candle power upon iron posts extend along the outer edge of the sidewalk, 20 feet apart, making the exterior of the theater and the surrounding vicinity as light as day. The announcements for the week are artistically painted on one and one-half sheet cardboard placed in fine brass frames which are hung on the outer walls on hooks placed there for that purpose for the passerby to see. This is in keeping with the policy of the house to make the theater beautiful. This does away with the old-time three-sheet boards in front of a theater which were so unsightly.

As you enter the main entrance a vision of loveliness greets the eye. The colors are warm. The ticket office built in the style of a pagoda is in the center of the lobby. It is supplied with all of the modern conveniences. The tickets are done up in bundles of a thousand and are all numbered, so you can tell the exact number sold in a moment. The tickets and change are passed out to the purchaser in the corner of the window, where there is an opening for that purpose, by an electric device, which continually moves, facilitating the business of selling tickets a hundredfold. It is heated by electricity. The floor of the lobby is of mosaic marble and the great number of electric lights on the walls and ceiling keep it well lighted. On either side as you enter you will see offices in which everybody is busy. One is the business office and the other is the booking and stenographer's office. You now enter the inside doors, which you easily discern are new. They are made of hard maple and are stained. The paneling and doors have only been in position several weeks and are in keeping with the rest of the house. A uniformed man on the outside of the door opens it for you to enter. As you go in you pass the ticket taker, who is also uniformed. He takes your ticket and places it in a ticket box of the latest design, at the same time turning a crank which drops the ticket in the box and registers it so the manager can compare the last registration number with the ticket omce and see if they agree. The old way, the ticket boxes were locked, and after or during the show you had them all to count. You are now in the east and west promenades, as you turn around mirrors in the panels of the doors greet the eye. On the same floor are the gents' and ladies' toilets, kept spotlessly clean by attendants. The broad winding staircases on either side of the promenade, beautifully carpeted, take you up into the balcony, or you can go straight ahead into the parquet or parquet circle, or down the aisles on either side of the house to the boxes, just where your tickets call for. The promenade floor is of mosaic marble, which has just lately been laid. The balcony and lower floors have been newly reseated. The aisles are covered with heavy Wilton carpet, rich in design. There are six boxes of oval design, 12 feet high, three on each side of the orchestra, with hangings of purple. The extreme width of the house is said to give it what managers call an intimate atmosphere. The decorations on the inside walls are said to be color without paint and richness without glare. The result of warm grays. The panels in the inside walls are relieved by artistic designs of a scroll nature, the whole surmounted with gold. The pillars are of an olive cream, decorated with gold. A large retiring room has been provided for ladies on the second floor. Its decorations, furniture and furnishings are mainly Sartorian in effect.

On this floor can also be found Mr. Gibson's private office. The floor is laid with straight grained oak, which is covered with an imported $300 satin finished Turkish rug. All of the interior finish is painted with warm, rich colors, The walls are covered with paper to match. The furniture, consisting of a large office desk, filing cabinet, an easy divan, leather stuffed arm chairs, chairs of fancy design and foot stools are all of solid mahogany, massive in appearance. Several paintings adorn the walls. The massive ink well. the solid gold pen and holder, the pad, etc., are all in keeping. The ceiling is finished in a skyreneous blue and gold, and the room is electrically lighted with fixtures to match. It is here where John T. Gibson can elude his own personality and rest in security without being disturbed.

The business office is furnished with mahogany furniture. It contains two office desks, chairs and a massive safe of 20 tons, also business appliances of every kind. Here is located the private telephone exchange, where Mr. Gibson can communicate with any portion of his house at moment's notice and find out what is going on. This exchange also connects him with any phone in the city and on long distance. A private wire keeps him in touch with the telegraph companies and brings messengers any hour of the day or night. Modern business methods nowadays in any line are impossible without human interest running through it. Now, do you understand why Gibson's New Standard Theater is a success? It has human interest running through it. The booking office on the lower floor is furnished in oak, as is also the stenographer's headquarters. It is here that everything is done that pertains to the professional world, such as booking, routing, printing, posting, contracting ,etc. Everything is convenient and comfortable.

Electric announcers adorn each side of the stage, which keep the audience apprised of the act that is coming on the stage without referring to the program. The orchestra of seven pieces is conveniently located in the pit and has everything comfortable. They are enclosed with a brass rail, upon which are hung purple curtains. The lighting effects of the house are perfection. Numerous soft shaded globes are used for electricity of high voltage, with fixtures conveniently placed. The effect is great brilliancy. If anything happens to these lights, gas is always in readiness and everything goes merrily on again. The stage is the third largest in the city and will accommodate a company 200 performers. The rigging loft 90 feet high and will take in any k of a drop that is used by travel companies. The footlights are c ered with a wire screen to prev setting anything on fire. The fl of the stage has been newly laid w hard maple. Twenty new sets of s nery have been added, also a numb of set pieces. So, now, any kind o scene can be made at a moment's n tice. With all of the scenery on t stage one can make 60 different kin of scenes, interiors and exteriors. A of the stage hands are competent me and know their business. The scen artist is now painting a new "movie curtain in the scenic room, which h says "will be the finest of its kind i the city." And he knows. The d sign, J. T. G., in gold will decorate th center. The dressing rooms are a comfortable and contain all of th conveniences they require. They ar well lighted and heated. An asbesto curtain separates the stage from th other part of the house, so in case c fire on the stage it can be confine there. At the top of the numerous exits are red light signs to attract your attention how to get out in case of danger. The seating capacity is 2,400, and the house can be emptied in four and a half minutes.

The basement has been deepened and cemented throughout and is now perfectly dry. It contains the carpenter shop, electrical room, property room, boiler room, engineer's room and a recreation room for the orches tra, with a door leading into the pit It is comfortably furnished. The building is heated by a first-class steam boiler, which eats up a ton of coal every two days and keeps the building at a temperature of 79 degrees all of the time. The gallery, four stories up, is kept in first-class condition, and as much attention is paid to it as any other portion of the house.

The building is surmounted by a flag pole 75 feet high, from which floats a streamer on which is inscribed "Gibson's New Standard Theater." The scenic room is a very large room up in the flies, where all of the scenery is painted, frames for the canvas made, the set pieces are all made there, drop curtains painted, everything is done there, nothing of that sort is done outside of the theater. Mr. Gibson has a first-class scenic artist, who knows the business.

The building has a frontage of 75 feet and is a block in length, with a height of five stories. Three shows a day are given, one in the afternoon and two at night, except holidays, when four are given. After the last show is given at night, the house then is in charge of the watchman. Time clocks are stationed all over the house which he has to ring at stated periods up to 6 o'clock the following morning. This keeps him on the move all night long. At dawn a score of cleaners (over which there is a head) come on and get the house in readiness for the day's business, and it keeps them busy. They have no time to waste. Two policemen keep good behavior

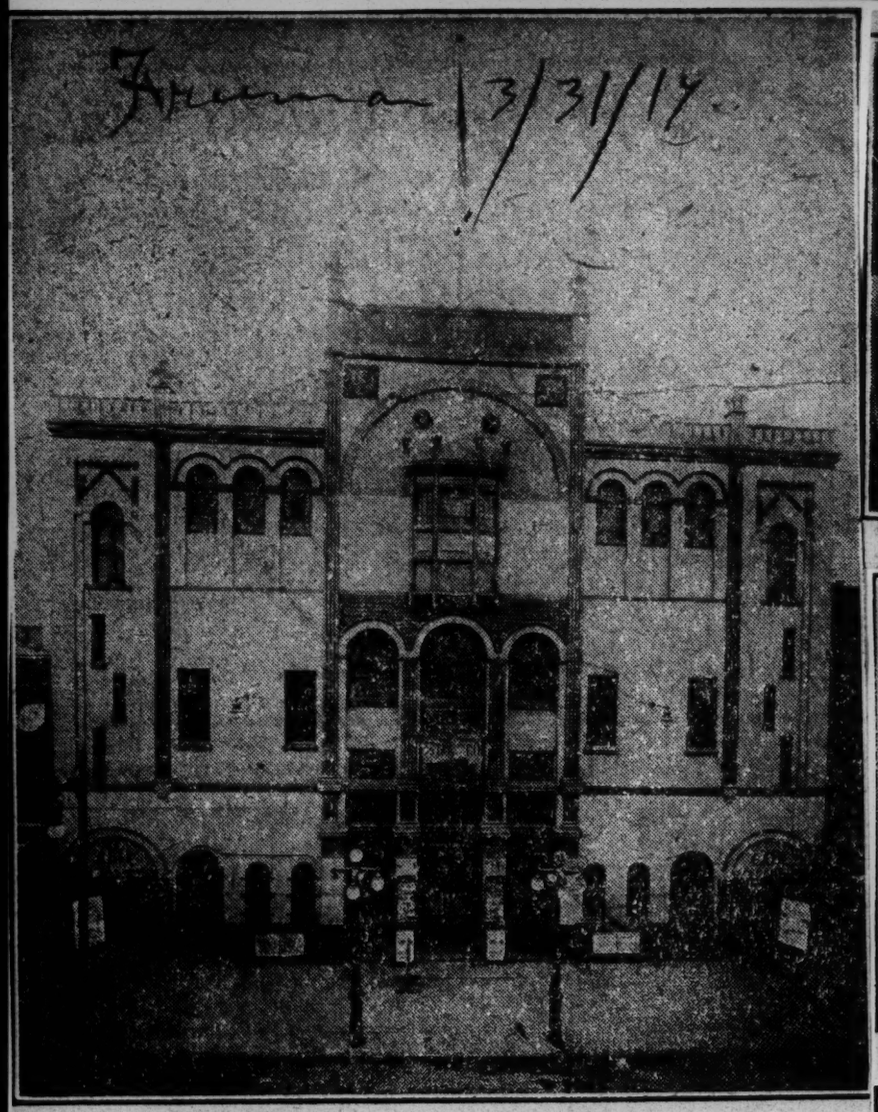
(We do not know whether it is because of a sub-awakening of conscience or not, but the New National Theatre which for years has discriminated against colored patrons so insultingly, has opened up its house to all ladies and gentlemen who act and dress and look the part without regard to race. Some are inclined to lay it to the movies with the inroads they are making upon the attendance upon the drama and light opera. We do not pretend to a solution of the cause; we are too happy in the increased number of our talented musical people who have secured, without humiliation as good seats as they cared to pay for to hear the star recitals of their season including the Boston Symphony, which plays the National Anthem today.

NEW YORK CITY CLIPPER
NOVEMBER 14, 1917

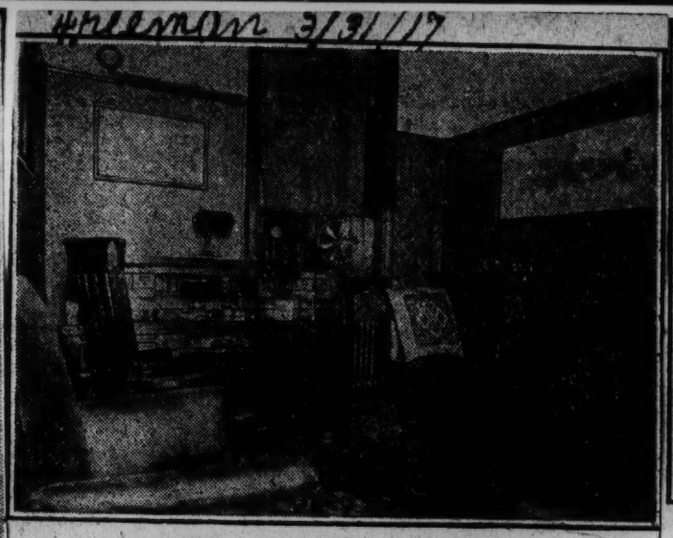
WANT COLORED PLAYHOUSE

HACKENSACK, Nov. 12.—That certain enterprising exhibitors are on the job became evident when at a meeting of the Mayor and commission held last night a petition was presented requesting a license for a motion picture house to be conducted by a "Colored Stock Company."

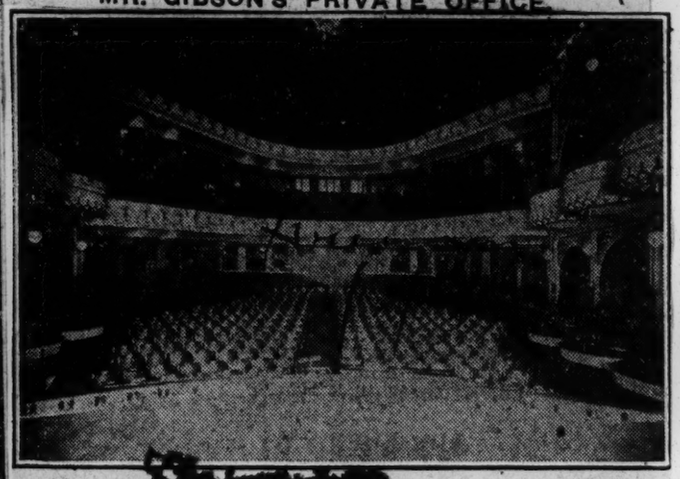
The petition was referred to the police committee. The exact location of the proposed place of amusement has not been divulged, but it seems a foregone conclusion that the colored people of Hackensack are anxious to have a playhouse of their own.



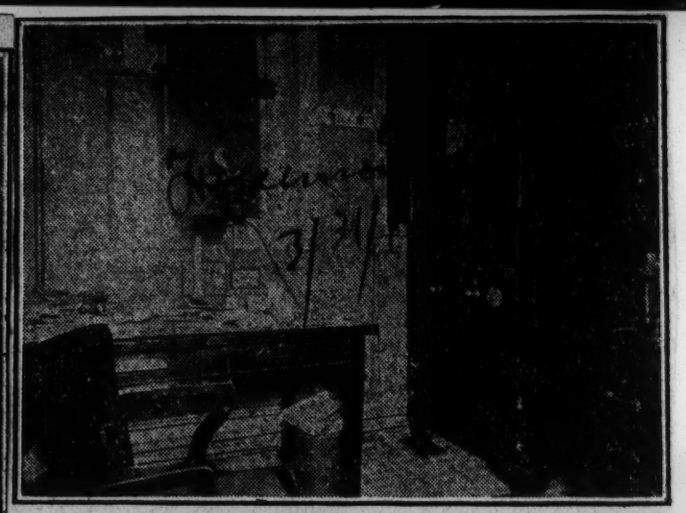
GIBSON'S NEW STANDARD THEATRE.



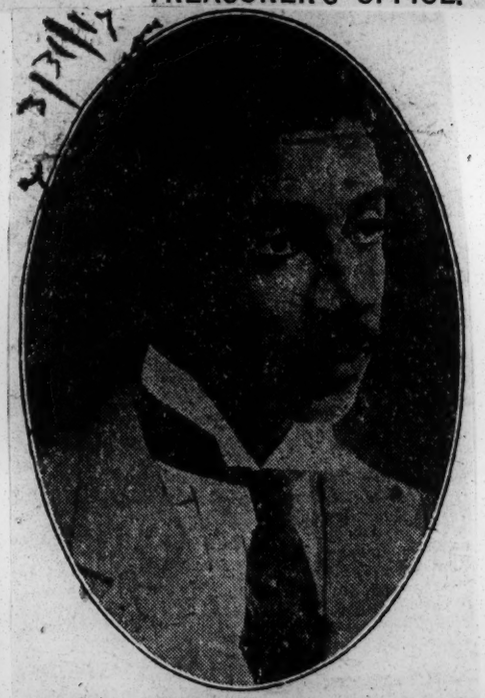
MR. GIBSON'S PRIVATE OFFICE.



INTERIOR OF THEATER FROM THE STAGE.

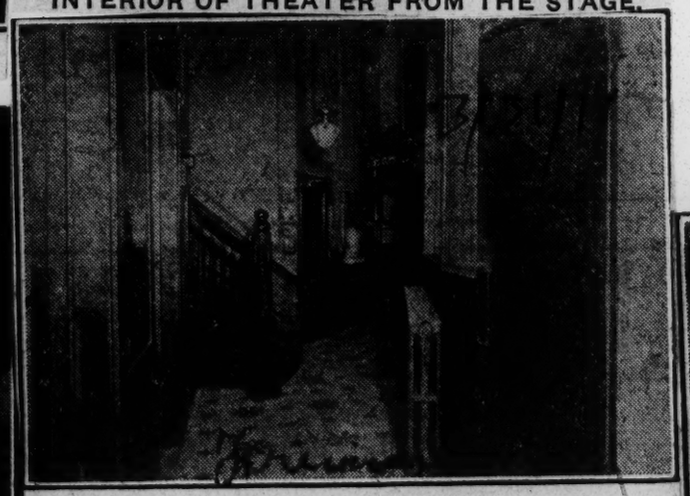


TREASURER'S OFFICE.

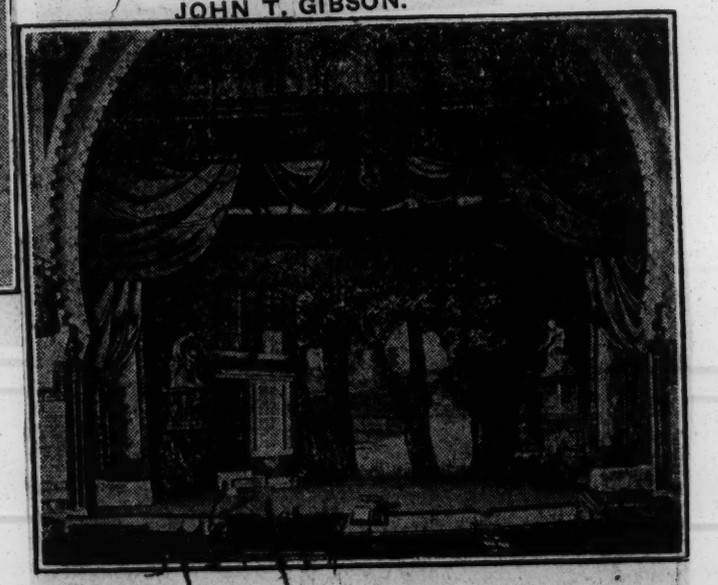


JOHN T. GIBSON.

LOBBY ENTRANCE AND TICKET SELLER'S BOOTH.

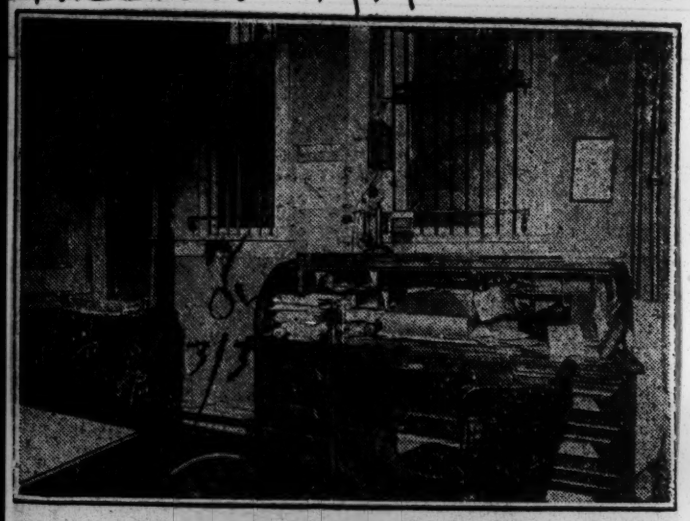


EAST PROMENADE.

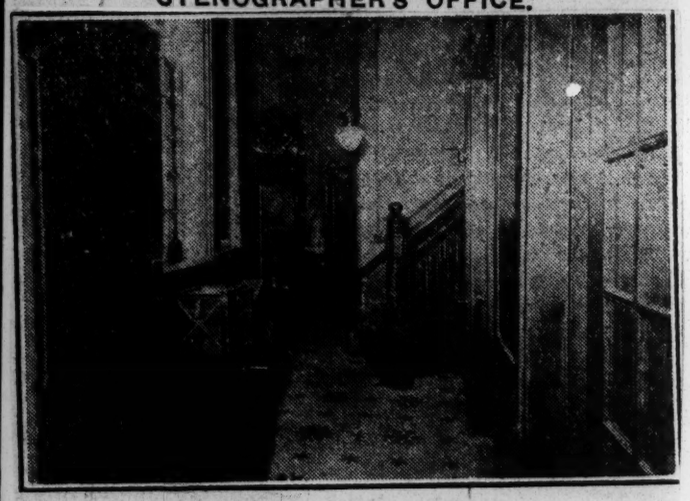


ORCHESTRA PIT, STAGE AND STAGE SETTING.

Theaters – 1917



STENOGRAPHER'S OFFICE.



WEST PROMENADE.

LADIES' ROOM ON SECOND FLOOR.

WHATS DOING AT THE RACE'S LEADING PICTURE HOUSE

PALACE PICTURE PARLOR

1103 WEST WALNUT STREET

NEGROES OF LOUISVILLE

ATTENTION

MR. NEGRO:—

Just a word with you, please. Have you a drop of real red blood in your veins? Is your spine built up of the bone and cartilage God intended, or have you so far degenerated that there is a fishing worm where your backbone ought to be? We are asking you a plain, unvarnished question. Haven't you been divided against your brother long enough? And has not the immortal Lincoln warned you when he set you free that A HOUSE DIVIDED AGAINST ITSELF CAN NOT STAND? Don't you think it is high time you were waking up and GETTING TOGETHER?

READ THIS PLAN CAREFULLY

In order to cement the race more closely together and stimulate the spirit of unity, race support and brotherly love, a few enterprising men of Louisville have hit upon the most novel plan ever devised or even thought of. There has been recently organized a club which is to be composed of all the Negroes of the three Falls Cities and elsewhere, and which will from time to time inaugurate public benefit entertainments for the relief of fraternal, social, charity, and religious organizations.

PLAN OF THE ORGANIZATION

Many ways of launching this gigantic and long-felt want have been discussed, but the promoters have finally decided that the most effective way to thoroughly impress the public mind with the importance and significance of such a RACE UPLIFT MOVEMENT is to have what in future will be known as Louisville News 4/7/17.

Help One 'Nother Days

Under the Auspicies of and Symbolizing the Palace Picture Parlor Co-Operative Plan.

Carrying out this arrangement The Palace Picture Parlor will turn over to the various lodges, clubs, churches, hospitals and asylums, a stipulated portion of the receipts of the theater every Tuesday and Thursday afternoons and nights and one Saturday morning each month. Although a full picture program will be offered on these occasions the price of admission will not be advanced and the organization for whose benefit the entertainment is given will be under no expense whatever, but Fifty Per Cent. of the receipts from the sale of these special five cent tickets will be donated to them.

RACE TALKS BY RACE MEN

Negro Orators to Speak.

Aside from the high class picture program that costs ten cents everywhere else the entertainment each Tuesday and Thursday night will consist of a ten-minute address on RACE PRIDE, RACE SUPPORT, or RACE PROGRESS, by some leading Negro orator to be supplied by the club or organization for whose benefit the entertainment is given that night. This organization will also furnish a soloist who will be expected to render songs exemplifying race advancement.

A Race Night for People of the Race Only

Every Tuesday and Thursday night will be devoted to efforts by The PALACE PICTURE PARLOR to build up the race, and the speeches, while not to be inflammatory or offensive to other races of people, will teem with race grit and backbone that will thrill from head to foot and make your very heart glad. One Saturday in each month a matinee for children will be given under the auspices of the Parent-Teacher Associations of the three cities at which high class picture-

Theaters – 1917
Moving Pictures.

HANDSOME NEW THEATRE OPENS IN ROANOKE

"The Hampton," Colored House, Completed and Has Auspicious Beginning—Other News Notes.

(By W. A. Reid).

Roanoke, Va.—Monday night, June 11th, marked the opening of the Hampton Theatre, which has been in course of construction for several months. Long before the doors were opened a large crowd had gathered waiting to gain admittance. It was estimated that about twelve hundred people were present and as soon as the door was opened the large and handsome building was filled to overflowing, every seat was taken and many were waiting to gain admission. The large and appreciative audience was loud in its praise both for the excellent theatre and the splendid program which the management had arranged for the occasion of a five-piece orchestra under the direction of Prof. Mason recently from Toledo, rendered music to the delight of all. The Hampton Theatre, in all probability, is the most modern amusement house in the South owned and controlled by colored capital, and when its doors were opened all theatre-goers were ready to express their appreciation to the management by being on hand to enjoy the rare treat which was in store for them. The address of welcome was delivered by the well known Mr. W. B. F. Crowell who in his usual way welcomed the large audience to the new theatre and assured them that nothing would be left undone for their comfort and amusement at the Hampton. The management has employed a number of courteous attendants who will be at their post of duty to see that all of their regulations are carried out. The doors of the Hampton will be opened daily to the many theatre-goers of the city where wholesome pictures and clean plays will be given, and where everything will be done to give Roanoke the best amusement house in the South.

Cinderella in Flowerland.

An operetta in four scenes was given at the Assembly Hall Thursday night, the 7th, to a crowded house. There were 81 children in the play, and under the careful drilling of Mrs. Delmo Lucas Page, all rendered their parts good. Those who saw the play were well pleased. Miss Augusta Eggleston presided at the piano, Miss L. Lucas, manager.

suitable for children and young people in general will be shown. This matinee will be at Eleven o'clock Saturday morning.

A WORD TO THE PUBLIC

THE PALACE PICTURE PARLOR is one of the biggest public institutions in the city owned and operated by private Colored citizens, and is undoubtedly **THE FINEST COLORED PICTURE PARLOR IN THE WORLD.** It is a big institution whose founders have the reputation of doing **BIG** things in a **BIG** way. **THEY ARE GOING TO PUT THIS THING OVER AND PUT IT OVER RIGHT.** This house was built for Negroes by Negroes and to prove that it is strictly a race enterprise the management is going to give a portion of the money it gets off the Colored people back to the Colored people through their deserving organizations. **LEARN TO HELP ONE ANOTHER.** If we survive we survive; if we all must go down let us all "**HANG**" together. **THE PALACE PICTURE PARLOR** is going to start this boon at the very foundation—the very fountain-head—with the old Mothers and Fathers. The first entertainment will be for the benefit of

The St. James Old Folks Home

Tuesday Afternoon and Night, April 17.

Under the Auspicies of

THE HELP ONE 'NOTHER CLUB

"Honor Thy Father and Thy Mother"

This club will consist of every red-blooded Negro in the three Falls Cities. It will cost nothing to join and there will be no dues, therefore there will be no secretary or treasurer. Neither will there be any passwords or secret grips, but a button reading **THE HELP ONE ANOTHER CLUB** will be given each person who signifies his willingness to stand by his race. The Jews are a unit; the Germans are fighting for a common cause; and even the lowly Jap stands as one solid phalanx and causes the English speaking nations of the earth to quake in fear and trembling. **WHY NOT THE NEGRO? DON'T SPEND ALL YOUR MONEY IN A DUTCH SALOON OR A JEW GROCERY but**

LEARN TO HELP ONE ANOTHER

LODGES, CHURCHES, CLUBS Etc., Get Busy

All organizations of Louisville, Jeffersonville and New Albany are requested to send a committee to Manager A. B. McAfee at the PALACE PICTURE PARLOR, 1103 West Walnut Street, between the hours of 8 and 9 P. M. and secure a night.

OFFICIALS OF THE CLUB:

A. B. McAFEE, President.

WM. WARLEY, First Vice President.

Heads of All Organizations, Second Vice Presidents

The Louisville News, Official Organ.

THE PALACE PICTURE PARLOR, Lodge Hall.

Every Tuesday and Thursday, Meeting Nights.

OTHER CITIES FOLLOW SUIT.

THE DIFFICULTIES OF A PIONEER FILM COMPANY

As a rule a small and growing E. Cannon and Dr. W. S. Smith, both of Jersey City, N. J. Dr. Cannon has been in the business enterprise at first finds the put up most of the money to make the road very rocky, no matter how enterprise a success and Dr. Smith which worthy its undertaking may be, but has spent many valuable hours to fur- when the proposition is fostered by her the interest of the concern. Negroes the task is doubly hard Monday when an AGE No one has a fuller appreciation of opened up a discussion relative to the this fact than the management of future of the colored motion picture the Frederick Douglass Film Com- countered by a pioneer. He expressed pand, said to be the only motion himself as being optimistic over the picture concern in the country vided the colored people of the coun- backed by Negroes. try gave the desired support.

The moving spirits of the Frederick Douglass Film Company are Dr. Geo

Theaters – 1918
Moving Pictures

BERT WILLIAMS, PHILOSOPHER

New York Age
12-19-18

(BY LESTER A. WALTON.)

BERT A. WILLIAMS, the funniest low comedian on the stage, is a philosopher. This statement has been made in these columns time and again. It is generally known that the celebrated comedian is a devoted disciple of Omar Khyyam, and in the current number of the American Magazine Mr. Williams, in an interesting article about himself, rivals his teacher as a philosophical phrase-maker.

For instance, in concluding his article Mr. Williams makes the following reference to himself:

I have no grievance whatsoever against the world or the people in it; I'm having a grand old time. I am what I am, not because of what I am, but in spite of it.

The article appearing in the American Magazine is in part as follows:

One of the funniest sights in the world is a man whose hat has been knocked in or ruined by being blown off—provided, of course, it be the other fellow's hat! All the jokes in the world are based on a few elemental ideas, and this is one of them. The sight of other people in trouble is nearly always funny. This is human nature. If you will observe your own conduct whenever you see a friend falling down on the street, you will find that nine times out of ten your first impulse is to laugh and your second is to run and help him get up. To be polite you will dust off his clothes and ask him if he has hurt himself. But when it is all over you cannot resist telling him how funny he looked when he was falling. The man with the real sense of humor is the man who can put himself in the spectator's place and laugh at his own misfortunes.

That is what I am called upon to do every day. Nearly all of my successful songs have been based on the idea that I am getting the worst of it. I am the "Jonah Man," the man who, even if it rained soup, would be found with a fork in his hand and no spoon in sight, the man whose fighting relatives come to visit him and whose head is always dented by the furniture they throw at each other. There are endless variations of this idea, fortunately; but if you sift them, you will find the same principle of human nature at the bottom of them all. The song of the "Slippery Ellum Tree" at first sight seems to be different. It starts as a parody, if you remember, on George P. Morris' "Woodman, Spare That Tree." But the tree resolves itself into a peg on which I hang my troubles. It is the tree I climb when I am running away from my wife, my refuge whenever there is ruction, a hiding place from my wife's relations, my creditors, the police, and the dog next door.

Troubles are funny only when you pin them to one particular individual. And that individual, the fellow who is the goat, must be the man who is singing the song or telling the story. Then the audience can picture in their mind's eye and see him in the thick of his misfortunes, fielding flatirons with his head, carrying large bulldogs by the seat of his pants, and picking the bare bones of the chicken while his wife's relations eat the breast, and so forth.

It was not until I was able to see myself as another person that my sense of humor developed. For I do not believe there is any such thing as innate humor. It has to be developed by hard work and study, just as every other human quality. I have studied it all my life, unconsciously during my floundering years, and consciously as soon as I began to get next to myself. It is a study that I shall never get to the end of, and a work that never stops, except when I am asleep. There are no union hours to it and no let-up. It is only by being constantly on the lookout for fresh material, funny incidents, funny speeches, funny traits in human nature that a comedian can hope to keep step with the public.

Most of the successful songs I have had were written by Alexander Rogers. He was the author of the words of "Nobody," "Jonah Man," "I May Be Crazy But I Ain't No Fool," and many others. The tunes to several of them I wrote myself, or perhaps it would be more correct to say that I assembled them. For the tunes to popular songs are mostly made up of standard parts, like a motor car. The copyright law allows anybody to take not more than four bars of any existing melody. As a machinist assembles a motor car then I assembled the tunes to "Nobody," "Crazy," "Believe Me," and one or two others. It would be wrong for me to say that I composed those tunes, because as a composer I am a one-finger artist. I did study harmony and thorough bass, but that is as far as I went.

Before I got through with "Nobody" I could have wished that both the author of the words and the assembler of the tune had been strangled or drowned or talked to death. For seven whole years I had to sing it. Month after month I tried to drop it and sing something new, but I could get nothing to replace it, and the audiences seemed to want nothing else. Every comedian at some time in his life learns to curse the particular stunt of his that was most popular. "Nobody" was a particularly hard song to replace. Song writers say that I am a particularly hard man to write songs for. Whenever they have a song a man can use they seem to want a portion of his life before they will sell it to him. They want war prices for their songs, but have not observed any war salaries being paid to artists. The way some of them deal with me is to calculate what my income ought to be for the next ten years, and then ask ten per cent. of that.

Not that I grudge paying for a song in fact, one is only too glad to pay for a really good song. My ambition is not that of Mr. Lauder. I don't want people to say of me when I am dead "How much did he leave?" but rather —if they say anything at all—"How much did he enjoy?"

At one time it seemed to me that almost everybody in the United States was writing a song "just like 'Nobody.'" It never occurred to any of them that to be "just like 'Nobody'" a song would need to have the same human appeal as "Nobody" mixed in with its humor, the human appeal of the friendless man. Most of these imitations were called "Somebody," and that was the only single solitary idea they had, just a feeble paraphrase of "Nobody," with the refrain switched around to "Somebody." The majority of writers apparently think that one idea spread over three or four verses and the refrain is enough to carry a song. A really good song must be fairly packed with ideas. There should be at least two in every stanza and two more in the refrain. Take, for example, a number of songs I am singing, or rather talking, in the Follies now, by Ring Lardner: "Home, Home, Sweet Home—That's Where the Real War Is." Every line carries an amusing picture, and each verse is built up so that it leads to a fresh laugh in the refrain.

In picking a song I always consider the words. The tune will take care of itself. I should feel sorry for a song that depended on its tune if I had to sing it! When I was a lad I thought I had a voice, but I learned differently in later years. I did not take proper care of it, and now I have to talk all my numbers. And even what little voice I have left has to be nursed and petted like a prize car. I study carefully the acoustics of each theatre I appear in. There is always one particular spot on the stage from which the voice carries better, more clearly and easily than from any other. I make it my business to find that spot before the first performance, and once I find it I stick to it like a postage stamp. People have sometimes observed that I practice unusual economy of motion and do not move about as much as other singers do. It is to spare my voice and not my legs that I stand still while delivering a song. If my voice were stronger I would be as active as anybody, because it is much easier to put a song over if you can move about.

I hope nothing I have said will be mistaken to mean that I think I have found a recipe for making people laugh, or anything of that sort. The man who could find that recipe would be bigger than Klaw and Erlanger and the Shuberts put together. Humor is the one thing in the world that it is impossible to argue about, because it is all a matter of taste. If I could turn myself into a human boomerang; if I could jump from the stage, fly out over the audience, turn a couple of somersaults in the air, snatch the toupee from the head of the bald man in the front row of the balcony, and light back on the stage in the spot I jumped from, I could have the world at my feet—for a while. But even then I would always have to be finding something new. Look at Fred Stone: he can do anything the human body can be trained to do, but he is always learning something new and always just about six months ahead of his imitators.

People sometimes ask me if I would not give anything to be white. I answer, in the words of the song, most emphatically, "No." How do I know what I might be if I were a white man? I might be a sand-hog, burrowing away and losing my health for eight dollars a day. I might be a street car conductor at twelve or fifteen dollars a week. There is many a white man less fortunate and less well equipped than I am. In truth, I have never been able to discover that there was anything disgraceful in being a colored man. But I have often found it inconvenient—in America.

I had not the slightest idea of going on the stage at first, nor any very definite ambition except to get an education. I went through high school in Southern California and was going to Leland Stanford University. A bunch of us, three white boys and myself, thought it would be nice and easy to make spending money by touring through the small towns on the coast in a bus and giving entertainments. That bus tour was the beginning of several disastrous years. We got back to San Francisco without a sttch of clothing, literally without a stitch, as the few rags I wore to spare the hostility of the police had to be burned for reason that everybody will understand who has read of the experience of the soldiers in the trenches. It was then that I first ran up against the humiliations and persecutions that have to be faced by every person of colored blood, no matter what his brains, education, or the integrity of his conduct. How many times have hotel keepers said to me, "I know you, Williams, and I like you, and I would like nothing better than to have you stay here, but you see we have Southern gentlemen in the house and they would object."

Frankly, I can't understand what it's all about. I breathe like other people, eat like them—if you put me at a dinner table you can be reasonably sure that I won't use the ice cream fork for my salad; I think like other people. I guess the whole trouble must be that I don't look like them. They say it is a matter of race prejudice. But if it were prejudice a baby would have it, and you will never find it in a baby. It has to be inculcated on people. For one thing, I have noticed that this "race prejudice" is not to be found in people who are sure enough of their position to be able to defy it. For example, the kindest, most courteous, most democratic man I ever met was the King of England, the late King Edward VII. I shall never forget how frightened I was before the first time I sang for him. I kept thinking of his position, his dignity, his titles: King of Great Britain and Ireland, Emperor of India, and half a page more of them, and my knees knocked together and the sweat stood out on my forehead. And I found—the easiest, most responsive, most appreciative audience any artist could wish. I was lucky in that he liked my stories, and he used to send for me to come to the palace once or twice a week to tell some story over that he had taken a liking to, and found he couldn't tell correctly.

He was not the only man in England in whom I found courtesy and kindness.

Each time I come back to America this thing they call race prejudice follows me wherever I go. When Mr. Ziegfeld first proposed to engage me for the Follies there was a tremendous storm in a teacup. Everybody threatened to leave; they proposed to get up a boycott if he persisted; they said all sorts of things against my personal character. But Mr. Ziegfeld stuck to his guns and was quite undisturbed by everything that was said. Which is one reason why I am with him now, although I could make twice the salary in vaudeville. There never has been any contract between us, just a gentlemen's agreement. I always get on perfectly with everybody in the company by being polite and friendly, but keeping my distance. Meanwhile I am lucky enough to have real friends, people who are sure enough of themselves not to need to cart what their brainless and envious rivals will say if they happen to be seen walking along the street with me. And I have acquired enough philosophy to protect me against the things which would cause me humiliation and grief if I had not learned independence.

It was not people in the company, I since discovered, but outsiders who were making use of that line of talk

for petty personal purposes.

Meanwhile, I have no grievance whatsoever against the world or the people in it. I'm having a grand time. I am what I am, not because of what I am, but in spite of it.

BERT A. WILLIAMS.

Theaters — 1918

Moving Pictures

KEEPING IN TOUCH WITH THE PEOPLE

That's What Uncle Sam Does Through His Division of Films—Motion Pictures Answer the Question as to Where Go the Billions Being Raised by Taxation

N Y C MOVING PICTURE WORLD
NOVEMBER 9, 1918

WHETHER Uncle Sam discovered the movies, or the movies discovered Uncle Sam, depends upon one's point of view. One thing is certain, the Government has entered the motion picture field with every resource at its command, and its participation in the film industry on an ever-increasing scale is now an accomplished fact.

Despite this active participation, the United States official films are not to be considered as rivals of the purely commercial films. The legitimate purpose of the commercial film is to produce profitable revenue, while, at the same time giving an equivalent in entertainment to the public. The real purpose of the Government picture is to keep the Government in close touch with the people by a visualization of facts. They are only commercial to the extent that even the Government cannot produce motion pictures without expense, and to exhibit them free would be impossible unless the cost were met by increased taxation.

The Government pictures have a distinct mission. They answer the inevitable question as to how the billions being raised in taxes and loans are being expended in the prosecution of the war; they show the necessity, whenever the opportunity occurs, to "buy bonds until it hurts"; they prompt generosity in contributing to the needs of the several war-aid organizations that have done so much in the way of keeping up the morale of the soldiers in the cantonments and on the "other side," and they neutralize the persistent and secretive propaganda of spies and pro-Germans.

The President Calls on the Screen.

War pictures are now familiar to the American public. In their inception they were considered simply from the showman's standpoint. The story they told was often thrilling, but there was little of patriotic impulse in them. President Wilson was the first to call the motion picture to the aid of the Government. George Creel, chairman of the Committee on Public Information, recognized great possibilities in the film. He saw that the motion picture could be made an admirable auxiliary of the Committee on Public Information. He anticipated the effect upon the American public of motion picture showing the wonderful work of preparation in the United States and on French soil, in the face of unavoidable delays and disheartening criticism; he sensed the thrill that would stir the "folks at home" when they saw American railroads and American docks and American machine shops and countless other American industries transplanted to France in order to speed up America's participation in the war, and he realized the psychological effect of motion pictures showing American soldiers in the trenches or "going over the top."

The Division of Films, of which Charles S. Hart is director, was organized considerably less than a year ago, and on a very modest scale. It began, however, with one splendid asset. From the first it had the co-operation of General John J. Pershing in securing first-hand, official pictures of American army activities in France. Signal Corps photographers—men who were willing to risk their lives in the line of duty—were assigned to take pictures of army life on the various battle fronts, as well as in the busy areas behind the lines. The co-ordinated product of these initial activities was "Pershing's Crusaders," which is still being successfully shown. "America's Answer" was the second official war picture. Both have justified themselves. Their psychological effect upon the public has been pronounced. The third feature war picture, "Under Four Flags," is now in the making.

Uncle Sam Makes Short Subjects, Too.

Other interesting and timely pictures issued by the Division of Films include "Our Bridge of Ships," showing the remarkable progress being made in the shipyards of the United States in replacing the losses caused by the ruthless submarine campaign of the Huns; "Our Colored Fighters," visualizing the negro in the cantonments, preparing to take his place in the American overseas forces, and several other pictures of an educational character. A new schedule of production calls for twelve two-reel pictures, each pictorializing an important activity of the war. They are to be issued semi-monthly. The Division of Films is also furnishing, through its scenario department, the stories for a large number of films, which will be issued from time to time, not by the Government, but under Government supervision. These are all based upon patriotic subjects, and are intended to create interest in the conduct of the war. The official War Review, now familiar to the public, is issued by the Division of Films, in co-operation with the British, French and Italian Governments.

This slight review of what the Division of Films has accomplished within a year, is in itself an indication of how this auxiliary of the Committee on Public Information has grown. The demand for the official pictures, and the need of an organization to handle them successfully from a business standpoint, pointed the way to the development of the division, and, incidentally, the broadening of Uncle Sam's interests as a motion picture producer. The small offices that saw the origin of the Division of Films were soon vacated for larger and more adaptable quarters. In time these were outgrown, and three entire floors of one of New York's large office buildings are now utilized.

The number of departments and employes have constantly multiplied. In order to produce pictures and at the same time to exploit them—for even Government pictures must be advertised in order to attract a market—a splendid organization has been built up by Director Hart. The organization commands the services of many men who have been successful, not only in the motion picture, theatrical and publicity fields, but also in other lines of business activity. As a rule, they have resigned from more lucrative employment to serve the Government.

Who the Department Heads Are.

Charles S. Hart is the motor-power for the activities of the Division of Films. As director he is in close touch with its several bureaus and departments, and everything is carried forward under his personal supervision. Both production and distribution centre in him. Dennis J. Sullivan, manager of domestic distribution, and his assistant manager, George R. Meeker, are the responsible selling agents for the organization. The practical co-ordination of the department of feature films, the bureau of community service and the department of domestic distribution has placed upon Mr. Sullivan's department the entire task of marketing the product of the Division of Films in the United States. The manager of feature films, under Mr. Sullivan, is C. B. Trowbridge. W. J. MacInnes is director of advertising and publicity. The press bureau, of which Willard D. Coxey is manager, is embraced in his department. This department also issues "The Official Film News." The production department includes facilities for producing films and also for the extensive printing of still pictures and their distribution.

The film laboratory of the Division of Films is in charge of Robert E. Rinehart as manager of production; the photographic laboratory is directed by Captain G. W. Hance, of the Signal Corps Division, who is also in charge of the Government school of photography at Columbia College; and William A. Grant is manager of the bureau of war photographs, which has been removed from Washington to New York, and now has 40,000 pictures, with a constantly increasing supply from France, from which newspapers and magazines may select for purposes of illustration. The bureau of war photographs also supplies pictures for framing and private collections, and comprehends a picture slide service, which promises interesting development.

THE N. C. MUTUAL AND PROVIDENT ASSOCIATION MAKES STATEMENT

The Raleigh Independent
Durham, N. C. May 4, 1918.

To whom it may concern—

This is to certify that on the 24 day of March, 1918, a white man giving his name as W. H. Alston, claiming to represent the Afro-American Film Co., of Washington, D. C., came to our office solicitating funds to produce "The Rise of a Race" on moving picture canvass, and promised to return the following Friday to take the picture for same, but up until this time, we have heard nothing from the said W. H. Alston and upon maing diligent inquiries, no one seems to know of any such enterprise in the city of Washington, and this is to notify the public to beware of such a man as he is gathering up lots of money among the Negroes throughout the country.

Very respectfully
C. C. Spaulding
General Manager
The N. C. Muptual and Provident Association.

ANSWER TO "BIRTH OF A NATION" NOW READY FOR BOOKING

The Daily Herald
"The Loyalty of The Race" a Fine Photoplay.
May 6, 1918.

Washington, May 3.—"The Loyalty of the Race," the answer of the Negro to David Griffith's "Birth of a Nation," is now ready for bookings. The initial showing of the film that was made under the auspices of the National Colored Soldiers' Comfort Committee, was made at Dudley's Theatre, the early part of the week, before a limited number of guests.

The picture is a historic photo-drama of the birth and subsequent developments of the Negro. The filming of the play began about a month back, and immediately rehearsals began.

The scenario was written by Mr Edmund Jones, the famous writer of thrilling incidents of racial achievements. The leading roles were taken by Mrs. Vivian Thompson Turner, Misses Iradere Kenny, May Miller, Estelle Collier, Julia Jenkins, Mr. Walter Scott Turner, Jr., and Prof. J. Henry Lewis. These are supported by an equally capable cast.

"RISE OF A RACE" TO BE SOON SEEN IN THIS CITY

$250,000 Photo Play Shows Wonderful Progress Negro Has Made

The $250,00 photo play, known as "The Rise of a Race" and showing the progress the Negro has made since the days of slavery, will be shown in this city in the near future. A representative of the picture is in the city this week preparatory to taking scenes here which will show the progress of local Negroes. Scenes of many local Negro businesses, residences, schools and other pictures of particular interes to the Negro will be taken and shown in the picture when it is produced here and elsewhere. The picture was shown last week in Charleston, S. C., where it pleased a crowd of over seven thousand people.

It is a picture of much importance to the Negro because it shows him in his best light and is therefore an inpiration to every colored man who sees it. It is being made by the Afro-American Film company.

COLORED FILM STARS PLEASE PALACE PATRONS

ATLANTIC CITY N J PRESS

Last week was the initial introduction of film plays in Atlantic City in which all colored stars appeared. Noble M. Johnson, well-known colored star, featured in photoplays at the Palace Theatre all week, and the patronage was so encouraging that the management has decided to book such films. Beginning today and continuing on Tuesday and Wednesday, Noble M. Johnson with Beulah Hall, as co-pard, will appear in "The Realization of Ambition," a true story of the south land. As an extra added attraction, Abler Mitchell and Tom Brown will be seen in "No North for Me," and as a special added feature Ebony comedies present "The Black Sherlock Holmes."

N Y C REVIEW
APRIL 27, 1918

Alabama Exhibitor Attains Success with Birmingham House Exclusively for Negro

THIS is how H. J. Hury, of Birmingham, Ala., put over the Pathé serial, "The House of Hate," at the Champion Theatre, a house exclusively for colored people, and incidentally one of the interesting developments of the motion picture business in the South.

Mr. Hury makes it a point to start a new serial on the day that the last episode of another is being shown. "The House of Hate" began on the day the last installment of "The Hidden Hand" was screened. A cut-out of Pearl White was made from the three-sheet poster, and this is used each day the serial is shown, together with the lobby display hangers and the cardboard houses. Three thousand heralds were used on the first episode, and a bit of other advertising done in the way of announcements at the theatre. Mr. Hury says he needs to do very little advertising, as the picture is advertising itself. The regular weekly announcements in the lobby are quite sufficient to get the business, the manager says.

Mr. Hury has been in the picture business since its infancy, his father having opened the first picture theatre in Savannah, Ga. Learning the business in this way, he next took a position with the Southern Theatre Supply Company, and it was while in this company's employ that he realized the negroes needed theatres of their own. Shortly after he opened his house he discovered that he could hardly accommodate the people that flocked to his theatre. His success since that time has been remarkable.

"LOYALTY OF A RACE"—MOVIE PICTURES ALL TAKEN

April 20, 1918.

The last of more than three thousand feet of "Loyalty of a Race" movie picture were taken last Tuesday, and as soon as developed, which will doubtless be within the next ten days, the picture will be ready for production. The colored soldiers of Camp Meade will appear in this picture in all their camp activities, their hike to and back from Baltimore, and their appearance in the parade in Baltimore; also Colored Y. M. C. A. activities. Colored soldiers will be shown fighting in the trenches, and in their "on to Berlin" start. It is a wonderful picture of martial activities. Already theater managers are writing to the National Colored Soldiers' Comfort Committee, in whose interest it will be shown, asking booking dates.

N Y C MOVING PICTURE WORLD
OCTOBER 19, 1918

Negro Theatres Doing Big Business.

Business with the negro theatres of Louisville has picked up materially as a result of the large number of negro soldiers quartered at Camp Taylor, Louisville, these houses being packed every night by soldiers, civilians and feminine colored people, as well as plenty of youngsters. Wages are high, ordinary laborers making $3 a day and better, with the result that the negro houses are doing the best business in their history. Chattanooga parties recently took over the old Ruby Theatre, which is being remodeled and added to the list of houses for negroes only. The demand for pictures at Camp Taylor has picked up materially within the past few weeks. There are now a dozen Y. M. C. A. buildings at the camp, and pictures are being run every evening in the majority of these houses.

CHICAGO ILL MOTOGRAPHY
APRIL 6 1918

Real Negro Comedy Launched

Starting April 2 General Film Company begins the distribution of a series of one-reel comedies produced by the Ebony Film Corporation of Chicago, to be known as Ebony Comedies. These subjects, which feature a company of negro players, will be issued weekly for an indefinite period, the first half dozen negatives being already finished.

N Y C TELEGRAPH
NOVEMBER 2 1918

Demand for "Our Colored Fighters."

Henry F. Downing, director of the Downing Film Company, which has taken over the distribution of "Our Colored Fighters," the picture that the Division of Films, Committee on Public Information, has produced to show the participation of the negro soldier in the war, announces from his office in the Astor Theatre Building that colored churches and social organizations of colored people throughout the United States are taking a keen interest in the showing of the new picture, and that the original number of prints will have to be increased to meet the demand.

A preliminary showing of the picture was announced to take place at Lafayette Hall, 132d street and Seventh avenue, at a ball to be given by the Fifteenth Infantry, the colored regiment, to-night.

CINCINNATI O BILLBOARD
OCTOBER 5, 1918

OUR COLORED FIGHTERS

New York, Sept. 30.—In its efforts to reach all classes of Americans, the Division of Films has just issued a two-reel war picture, entitled Our Colored Fighters, showing the activities of the American fighting negro from the training camp to the firing line. It was shown recently to a delegation of colored ministers in New York and is the first of a series of one and two-reel films produced by the Government to illustrate the different phases of war-

CINCINNATI O BILLBOARD
NOVEMBER 2, 1918

OUR COLORED FIGHTERS

Two-Reel Film Depicting Negro Soldiers in World War

New York, Oct. 26.—The Division of Films has entered into a contract with the Downing Film Co., with offices in the Astor Theater Building, for the distribution and exploitation of Our Colored Fighters, a two-reel picture illustrating the important place the American negro fighters are taking in the World War. The film pictorializes the enlistment and training of the colored soldiers in the cantonments and also shows their work overseas.

Henry F. Downing is the head of the Downing Film Co., the personnel of which is made up of representatives of the colored race. The picture will not be released immediately for general distribution, but companies are being organized to play dates. The program will be extended to give an entire evening's entertainment. The first company will open in Philadelphia about the middle of November. All the agents and managers will be colored, and the thickly settled colored sections of the South will be played. The co-operation of colored churches and other organizations has already been assured. It is expected that at least a dozen companies will be organized to present Our Colored Fighters before the end of the year.

CHICAGO LIKE THE M
GREAT GROUP OFFER RACE PICTURES & CIRCULARS READY

They are ready. The circulars of the Langston & Brascher Circulating Bureau, giving illustrations and complete details of all pictures on Race subjects, including the famous patriotic picture, "Colored Man No Slacker." These circulars will be sent anywhere upon request. All agents are urged to get in their orders on the first mail for the complete "Group Offer" of 16x20 pictures, 13 subjects, including the patroitic picture. This complete "Group Offer" will be sent the day order is received, for $3. (Send U. S. money order.) Agents are making from $5 to $25 per day easily selling this wonderful array of pictures, even during these very hottest of days. The pictures actually sell on sight and go "like hot cakes." Do not sit around and wonder how you are going to meet the high cost or living when opportunity is knocking at your door with a hard thud.

This "Group Offer" of Race pictures surpasses anything ever produced for the uplift, welfare and inspiration of the Race. Do not put it off one minute longer, but sit right down and send an order to Tony Langston, 3129 State street, Chicago, Ill., and have the pictures come to you (See advertisement in this paper.)

Emmett J. Scott Posed by Pathe "Movie" Company.

The Pathe Film Company has given Emmet J. Scott a permanent place in the archives of the immortals. A few days ago the operators of this world-famous concern invited Mr. Scott to pose for the weekly pictorial review of current events, a Pathe specialty, and as a result the firms are now carrying the race's special war adviser in characteristic attitudes on the steps of the Pennsylvania Avenue front of the State, War and Navy Building, bowing to the multitude assembled and wearing "the smile that won't come off." The picture is an excellent one and is being greeted with applause in all of the houses in which it has been shown. It is a rare contribution to the art and the history of these stirring times.

NEW YORK DRAMATIC MIRROR
NOVEMBER 9, 1918

THE NEGRO IN WAR

"Our Colored Fighters" to Be Made by Downing Film Co. for Government

DIVISION OF FILMS, Committee on Public Information, has entered into a contract with the Downing Film Company, with offices in the Astor Theater Building, for the distribution and exploitation of "Our Colored Fighters," a two-reel picture illustrating the important place the American negro fighters are taking in the world war. The film shows the enlistment and training of the colored soldiers in the cantonments and also their work overseas.

Henry F. Downing is the head of the Downing Film Company, made up of representatives of the colored race.

The picture will not be released immediately for general distribution, but companies are being organized to play dates. The program will be extended to give an entire evening's entertainment.

The first company will open in Philadelphia about the middle of November. All the agents and managers will be colored, and the thickly settled colored sections of the South will be played.

The cooperation of colored churches and other organizations has already been assured. It is expected that at least a dozen companies will be organized to present "Our Colored Fighters" before the end of the year.

INDIANAPOLIS IND STAR
SEPTEMBER 4 1918

FILM SHOWS NEGRO IN WAR.

L. L. Alexander, 803 Indiana avenue, is the author and producer of an allegorical picture, showing the negro's part in the war, which is gaining wide circulation among the colored people of the city and state. The title is "The Negro's End of a Perfect Day." Allegorical groups emphasize the work of the negro in all branches of military service and in war work. An interpretative text accompanies the picture.

N Y C MOVING PICTURE WORLD
NOVEMBER 9, 1918

Will Exploit "Our Colored Fighters."

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